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श्रीहर्षकृतम्

नागानन्दम्

THE

NĀGANANDA

OF

ŚRĪHARŚA



Text with Translation.

Critical Notes

Critical Appreciation



Edited by

Dr. M. A. KARANDIKAR  
M.A., Ph.D.

&

Mrs. S. KARANDIKAR

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## PREFACE

This edition of the Nāgānanda needs no apology. We have prepared it for the First Year students of the Bombay University for the years 1953, 1954 and 1955 and the Karnataka University. The edition can also be useful to the general reader.

We have tried to make it as useful as is possible for the students and notes on almost every essential word, term or subject are put in only as a help and as a specimen for study. No claim is made for exhaustiveness or finality. We are sure the students will make use of it.

We are grateful to Mr. M. P. Joshi, the Proprietor of the New and Second-hand Book Stall, Dadar for sponsoring the publication and to the Proprietors of the Sangam Press Ltd., Poona, for the excellent printing of the book. We have to express our thanks to my cousin, Shri P. T. Mehen-dale, for helping us in reading the proofs.

Vile Parle,  
Bombay 24.  
1st July 1953.

M. A. KARANDIKAR,  
SHAILAJA KARANDIKAR

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## SANSKRIT DRAMA

### *Origin*

The Indian tradition of the origin of the Sanskrit drama is preserved in the *Nātyaśāstra* of Bharata. It claims a divine origin for the drama and argues that the science of dramaturgy was a fifth *Vēda*. We however know that the Vedic literature has no dramas preserved for us and hence the origin of the drama is still a matter for enquiry. None again would accept a divine origin for anything these days.

Western scholars have tried to build up theories on single words and inferences. For example the dialogues as they happen to be preserved in the *Rigvēda* (e.g. the *Yama-Yami*—episode, X. 10; the *Urvaśi-Purūravas* story—X. 95; the *Agastya-Lopāmudrā* Conversation I. 179; the dialogue of Indra and Vasukra's wife—X. 28; the *Indra*, *Aditi* and *Vāmadēva* story,—IV. 18; the *Indra*, *Indrāni* and *Vṛṣākapi* debate—X. 96; the *Saramā-Paṇi* talks—X. 108; *Viśvāmitra* and rivers—III. 33; *Vasiṣṭha* and his sons—VII. 33; *Indra-Maruts*—I. 165, 170; the *Indra-Varuna* hymn—IV. 42)—all these and such other conversations in the *Rigvēda* have been ransacked for material. It was Max-muller followed by Lévi and Von Schroeder who said that germs of 'mysteries' were clearly to be seen in these dialogues. Ritual dances, references to divine musicians and celestial dancers all came in handy and an edifice of a Vēdic drama was built up. The *Mahāvrata* ceremony is held by Hillebrandt and Keith to furnish us materials from which the drama may have developed.

The term *Naṭa*, however, the student must note, does not occur in the list of occupations in the *Yajurvēda*. The word *Sailūṣa* (V. XXX. 4) may not mean an actor there. Dance, song and music are found in the *Kauśītakī Brāhmaṇa*. It is therefore clear that the *Naṭa* is a later institution.

It is in the epics—that the words *Naṭa* and *Nāṭaka* appear (Great Epic of India, 55). It is in the *Harivarīṣṭa* (ii. 88) that we get a clear mention of a drama based on the *Rāmāyaṇa*. The *Rāmāyaṇa* has the words *Naṭa* (II. 67.15) and *Nartaka*, even *Nāṭaka* (ii 69.3). However this too is not very satisfactory.

It is only the word *Bhārata* that may lead us to some conclusion. *Kuśīlava* is another word which however must be of post—*Rāmāyaṇa* occurrence. We get more concrete evidence when we find *Pāṇini* mentioning the *Naṭasūtras* of *Śilālin* and *Kṛśāsva*. With *Patañjali*'s *Mahābhāṣya* we are on a still surer ground. The *Śaubhikas* or *Śobhanikas* carry out the 'Killing of *Kaṁsa*' or 'Binding of *Bali*' before the eyes of spectators. Here we have all elements of the drama.

From Buddhist sources too we get some evidence. In the *Lalitavistāra* we are told that the Great Buddha saw the drama of the Great Law. (XII). *Bimbisāra* had a drama performed in honour of two *Nāga* kings (Scheifner IS iii. 483). An actress, *Kuvalayā* is also mentioned.

In later dramatic terminology dramas are classed as *Rūpaka*s and *Uparūpaka*s. *Rūpa* probably did mean some sort of representation. The *Nāṭyaśāstra* does employ the word, but the evidence there is scanty to take it to mean a drama. The other terms used were *Saṅgitaka*, *Kāvya*, *Prēkṣā*, *Samāja* etc. and attempts are made to find out some history. These attempts have almost failed; the two words there we know are *Nāṭya* and *Rūpaka* which mean a drama.

The *Bhagavadajjūkiya* appears to take the *Nāṭaka* and the *Prakaraṇa* as the two basic types of all drama. Some modern writers suggest that the *Bhāṇa* was the first to evolve as the *Nāṭaka* and *prakaraṇa* presupposed the *Bhāṇa* or *Praha-sana*.<sup>1</sup> According to the *Nāṭya Śāstra* it was a *Samavakāra* which is recorded as a first show<sup>2</sup> there, while the

1 Type of Sanskrit Drama p. 82-88, 161

2 *Nāṭya Śāstrā* IV 4.

second show was a Dima which had the burning of the three walls by God Siva<sup>3</sup> as its subject.

We may note that Bharata permits women to take part and play the female roles.<sup>4</sup>

Now the drama evolves as a full art.

#### *Drama Before Śrī Harṣa*

Drama before Śrī Harṣa; Bhāsa, Śudraka and Kālidāsa followed by Aśvaghoṣa were the three main dramatists now known to us who preceded Harṣa as the greatest dramatists. We also know that Candra or Candraka was another author who may have preceded Harṣa.

As far as we know today the 13 Trivandrum dramas (of dubious authorship) furnish the material for Bhāsa's art. He is supposed to have written the मध्यमव्यायोग, दूतघटोत्कच, कर्णभार, उरुभङ्ग, (these are one act plays), पश्चात्र, दूतवाक्य, बालचरित, प्रतिमा, अभिषेक, अविमारक, प्रतिज्ञायाग्नधरायण, स्वप्रवासवदत्ता and the चारुदत्त. The Mṛcchakatīka of Śudraka is supposed to precede the dramas of Kālidāsa.

Kālidāsa wrote the Mālavikāgnimitra, Vikramorvaśīya and the famous Śākuntala.

Aśvaghoṣa is credited with the शारिकापुत्र प्रकरण and two other dramas. The authorship of these two later fragments is not very certain.

Candra or Candraka wrote the Lokānanda, a Buddhist drama.

Then comes Harṣa with his three dramas: The Priyadarśikā, Ratnāvalī and the Nāgānandam.

#### *King Harṣa*

The prologues of the three plays: Ratnāvalī, Priyadarśikā and Nāgānanda (quoted elsewhere below) show that these dramas were the composition of Śrī Harṣa Dēva who was an emperor having a circle of feudatory princes who came from many quarters to wait on him.

We know of at least five Harṣas.

1. The King of Kashmir (1089-1101 A.D.).

<sup>3</sup> Nātya Śāstra IV. 11

<sup>4</sup> ibid I. 59

2. Śrī Harṣa, father of Muñja, and grandfather of King Bhoja of Dhārānagara.
3. Vikramāditya Harṣa of Ujjain. At his court we find Mātṛgupta.
4. The author of Naiṣadhadacarita.
5. The brother of the author of Kāvyapradīpa.

We have now to know which of these five is the Śrī Harṣa Dēva about whom we are just now concerned.

From the fact that the King of Kashmir is not known to have written any work he can be excluded definitely. The King of Dhārānagara lived in the earlier half of the 10th century. Since the author of the Kuṭṭanimata viz. Damodar Gupta who lived under Jayāpiṭa of Kashmir (779-813 A.D.) refers to the Ratnāvali and quotes its 24th verse, we may be safe in saying that this Dhārā king is not our Harṣa. Harṣa Vikramāditya of Ujjain belonged to the orthodox Brahmanic faith, while our Harṣa shows some soft corner for Buddha. So he cannot be our Harṣa.

The author of Naiṣadhadacarita flourished under Jayacandra of Kanauj (Circ A.D. 1,150). He does not mention any of the plays as his works. His style (in works known to us to be his<sup>5</sup> and referred to by him) cannot be the same as that of the writer of these three dramas; and again he was no king but he was under patronage himself: तम्भू-ल्लद्धसासनं च लभते यः कान्यकुञ्जे श्रात् (last stanza of Naiṣadha). Now, therefore, we come to Śrī Harṣa or Harṣavardhana of Kanauj (606-648 A.D.). He must be the author of these three dramas.

- (1) Bāṇa was under his patronage and he refers to Harṣa's love of learning and his genius.
- (2) I-tsing, (Records of the Buddhistic Religion on P. 163-164 translated by Takakusu) speaks of King Śilāditya who versified "the story of Bodhisattva Jimūtavāhana who surrendered himself in place of the Nāga. He had it performed by a band accompanied by dancing and acting."

(५) स्थैर्यविचारण, खण्डनखण्ड, श्रीविजयप्रशस्ति, गौडोधांश्चकुलप्रशास्ति, अर्णववर्णन छन्दःप्रशस्ति, शिवशक्तिसिद्धि, नवसाइसाङ्कुचरित्त.

- (3) Dāmodargupta, author of *Kuṭṭanīmata*, refers to his *Ratnāvalī*.
- (4) Soddhala mentions Harṣa as both a great poet and a King in his *Udayasundarī Kathā*. He puns on the word Harṣa also.<sup>6</sup>
- (5) Jayadēva, author of *Prasannarāghava*, refers to our Harṣa as a poet along with Bhāsa, Kālidāsa, Bāṇa and Mayūra.
- (6) In the Sanskrit anthologies Harṣa's verses are quoted.
- (7) The Bānskhera and Madhubana plate inscriptions are also his composition.<sup>7</sup>
- (8) The two poems, *Suprabhāstotra* and *Aṣṭamahāśrī-caityasamskr̥ta Stotra* are his compositions. They are on Buddha.

#### *Authorship*

Harṣa's authorship of the three dramas: the *Ratnāvalī*, *Priyadarśikā* and the *Nāgānanda* was disputed and there may still be some who do not fully agree with a conclusion now almost universally upheld that these three dramas are written by the same author and that the author is Śrī Harṣa Dēva. We may briefly give here the arguments on which this conclusion is arrived at.

- (1) The similarity of the prologues in the three dramas would argue for an identity of authorship. The three prologues differ only where it is necessary for the particulars of that drama:—

It can thus be seen that the prologues show that the author must have been the same.

- (2) The prologue expressly mentions the name of the poet as Śrī Harṣa Dēva.
- (3) The occurrence of two stanzas which are identical in his two dramas proves common authorship. The

- (६) श्रीहर्षेत्यवनिवर्तिषु पार्थिवेषु नामैव केवलमजायत वस्तुतस्तु ।  
गीहर्ष एष निजसंसदि येन राजा सपूजिता कनककोटिशतेन बाणः ॥
- (७) कर्मण मनसा काचा कर्तव्यं प्राप्तिनेहितम् ।  
इच्छैतत् समाख्यातं धर्मार्जिनमदृतमम् ॥

stanzas are: व्यक्तिर्जनधारुना etc. I. 14 (Nāgānanda) is the same as Priyadarśikā III. 10. The verse अन्तः-पुराणां विहितव्यवस्थ etc. IV.1 (Nāgānanda) is the same as Priyadarśikā III.3.

(4) The Bharatavākyā उर्वासुदामसस्यां is the same in the Ratnāvalī and the Priyadarśikā.

प्रस्तावना ( रत्नावली ) :

सूत्रधार : अलमतिविस्तरेण । अद्याहं वसन्तोत्सवे सबहुमानमाहूय नाना-दिग्देशगतेन राज्ञः श्रीहर्षदेवंस्य पादपद्मोपजीविना राजसमूहेन उक्तः । यथा अस्मत्स्वामिना श्रीहर्षदेवेन अपूर्ववस्तुरचनालंकृता रत्नावली नाम नाटिका कृता सा चास्माभिः श्रोत्रपरंपरया श्रुता न तु प्रयोगतो दृष्टा । तत् तस्यैव राज्ञः सकलजन-हृदयाहादिनः वहुमानात् अस्मासु चानुग्रहयुद्धया यथात्वत्प्रयोगेण त्वया नाटयितव्या इति । तद्यावदिदार्नी नेपथ्यरचनां कृत्वा यथाभिलिप्तिं संपादयामि । ( परिक्रम्य अवलोक्य च ) अये आवर्जितानि सकलसानाजिकानां मनांसीति मे निश्चयः । कुतः ।

श्रीहर्षो निपुणः कविः परिपदयेषा गुणग्राहणी  
लोके हारि च वस्तराजचरितं नाष्ट्ये च दक्षा वयम् ।  
वस्त्वेकैकमपीह वाञ्छिष्ठतफलप्राप्तेः पदं किं पुन-  
मेदभाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥  
तद्यावदगृह्णन्त्वा गृहिणीमाहूय संगीतकमनुतिष्ठामि ।

( २ ) प्रस्तावना ( प्रियदर्शिका )

सूत्रधार : ( परिक्रम्य ) अद्याहं वसन्तोत्सवे.....अपूर्ववस्तुरचनालंकृता प्रियदर्शिका नाम नाटिका कृता इत्यस्माभिः...नाटयितव्या इति । तद्यावत..... संपादयामि । ( परितोऽवलोक्य ) आवर्जितानि..... कुतः । श्रीहर्षो..... गुणः ।

( ३ ) प्रस्तावना ( नागानन्द )

सूत्रधार : अलमतिविस्तरेण । अद्याहं इन्द्रोत्सवे.....अपूर्ववस्तुरचनालं-कृतं विद्याधरजातकप्रतिनिबद्धं नागानन्दं नाम नाटकं कृतं अस्माभिः.....नाट-यितव्यम् इति । तद्याव.....कुतः ।

श्रीहर्षो..... गुणग्राहणी  
लोके हारि च सिद्धराजचरितं वोधिसत्वचरितं..... वयम् ।  
वस्त्वे..... गणः ।  
तद्याव..... नुतिष्ठामि ।

It is known that even in the works of Kālidāsa and Bhavabhūti such stanzas recur in their dramas thus proving identical authorship.

There is difference of opinion as to which play preceded which. It is, however, clear that the Priyadarśikā must have been composed first. The poet's imitative instinct is at its highest and a great resemblance to the Mālavikāgnimitra can be marked in that play. S. M. Paranjpye put the Nāgānanda second as he felt that the Ratnāvalī was superior to the Nāgānanda and again that the hanging scene was first made use of in the Nāgānanda and later in the Ratnāvalī. It is not possible to argue about a subjective opinion. At the most one can say that the Nāgānanda is beyond earthly love, lauds self-sacrifice and hence is a later play. There is again a persistent idea that Śrī Harṣa became inclined towards Buddhism later and it is, therefore, natural to hold that the Nāgānanda came last. Again we may say that the great similarity in the Priyadarśikā and the Ratnāvalī would argue for their priority to the Nāgānanda.

Harṣa's authorship of these plays has been disputed on the ground that a passage in the Kāvya-Prakāśa of Mammaṭa speaks of: श्रीहर्षदेवर्णादीनामिव धावकादीनाऽ धनम्. It is said that Bāṇa who was a contemporary of Harṣa wrote these dramas and gave them over to Harṣa for a consideration. Now against this it can be said that it is not necessary that kings must purchase dramas. (1) We know of royal authors like Bhoja, Yaśovarman, Viśakhadatta or Śūdraka who wrote works like astronomy (etc.), Rāmābhodaya, the Mudrārākṣasa and Mṛcchakaṭika (respectively). (2) Again the words may simply mean that Bāṇa and others received gifts from their patron for encouragement. (3) Bāṇa does speak of Harṣa's learning in phrases like: काव्यकथास्तपीतममृतमुद्धृत्तम् or सर्वविद्यासंगीतगृहामिव सरस्वत्यः and even admitting the words of praise by Bāṇa for his patron it is not necessary to suppose that the King was neither learned nor could be an author. (4) There is testimony

of I-tsing, the Chinese traveller who has alluded to Harṣa's love of literature. I-tsing also wrote about the versification of the story of Nāgānanda (I-tsing, Takakusu, page 163). This is a contemporary authority for evidence regarding the authorship. (5) The style of Bāṇa is uncouth and pedantic, whereas Harṣa is mellifluous and pretty in his workmanship. (6) There is the reference in the Kuṭṭāṇimata of Damodargupta to the drama Ratnāvalī as written by a king where the drama is praised.<sup>4</sup> The 24th verse of the 1st Act is quoted in the Kuṭṭāṇimata and the story too is given at length.<sup>5</sup>

Soddhala in his Udayasundarikathā refers to Harṣa as a King and a great poet ( भूपाल and कवीन्द्र ) who was a patron of literary people. He also has a pun on the word श्रीहर्ष. Again Jayadēva mentions our poet with the great poets Bhāsa, Kālidāsa, Mayūra and Bāṇa. (7) The Subhāśitāvalī and the Saduktikarṇāmṛta anthologies quote Harṣa's stanzas. (8) Harṣa himself composed the Banskhera and the Madhuban verses. The verses occurring there are remarkable.<sup>10</sup> (9) Harṣa is also credited with the Suprabhāstotra and the Aṣṭamahāśricaityasāṃskṛatastotra. These facts are enough to prove that King Harṣa could be an author.

१ - १० -

The story regarding Dhāvaka also flows from this very reading in the Kāvya-Prakāśa. There used to be a passage quoted as from the Kavīvimarṣa of Rājaśekhara, which was later found to be without any authenticity and whose

- (८) आप्लिष्टसन्धिबन्धं सत्पात्रसुवर्णयोजितं सुतराम् ।  
निपुणपरीक्षकहृष्टं राजति रसनावलीरसनम् ॥
- (९) उदयतटान्तरितमियं प्राची सूचयति दिव्विनशानायम् ।  
परिपाण्डुना मुखेन प्रियमिव हृदयस्थितं रमणी ॥
- (१०) श्रीहर्ष एष निजसंसदि येन राजा संपूजितः कनककोटिशतेन बाणः ॥  
कर्मणा मनसा वाचा कर्तव्यं प्राणिने हितम् ।  
हृष्णैतत् समाख्यातं धर्मार्जिनमनुत्तमम् ॥

composition none could say! And again Rājaśekhara is also none too reliable!<sup>11</sup>

(5) Repetition occurs in the plays of this author in identical or parallel situations and incidents, repetitions of words, ideas and phrases and a general correspondence in style.

Compare the following to the *Priyadarśikā* (Kale's edition) and the *Ratnāvalī*.

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8. पदशब्द इव श्रूयते etc (II)	„ 27
9. कथमियमेवासौ विश्वावसोर्दुहिता इत्युत्तमा (II)	„ 18
10. ही ही भोः संपूर्णाः मनोरथाः (II)	„ 19 ( पूर्णाः etc. )
11. तद्यावदहमपि दीर्घिकायां (III)	„ p. तत्तावद etc
12. अपि कुशली इत्युत्तमा (III)	„ 7
13. संरब्ध इव लक्ष्यसे (III)	„ 12 ( प्रदृष्ट इत्युत्तमा )
14. अन्तः पुराणां इत्युत्तमा (IV.1)	„ Same verse P.- 31-32 ( III. 3 )

(११) भासो रामिलसामिलौ वरचिः श्रीसाहस्राङ्कः कवि—

मैण्टो भारविकालिदासतरला स्कन्धः सुबन्धुश्च यः ।

दण्डी बाणदिवाकरौ गणपतिः कान्तश्च रत्नाकरः

सिद्धायस्य सरस्वती भगवती के तस्य सर्वेऽपि ते ॥

कारणं तुकवित्वस्य न संपन्नकुलीनता । धावकोऽपि हि यद्ग्रासः कवीनाम-  
ग्रिमोऽभवत् । आदौ भासेन रचिता नाटिका प्रियदर्शिका । निरीर्ष्यस्य रसज्ञस्य  
कस्य न प्रियदर्शना ॥ तस्य रत्नावली दूरं रत्नमालेव राजते । दशरूपकक्षमिन्यां  
वक्षस्यत्यन्तशोभना ॥ नागानन्दं समालोक्य यस्य श्रीहर्षविक्रमः । अमन्दानन्दभरितः  
स्वसम्यमकरोत्कविम् ॥

15. आलापः .. व्यक्तीभविष्यति (IV)	„ p.17
16. आवेदय ममात्मीयं (V.9 )	„ कस्स दाव एदं उत्तन्तं etc (III)

## नागानन्द

	रत्नावली
1. Scene in sandal bower II	I
2. न्याय्ये वर्त्मनं ( 1. 7 )	I.9
3. अबला इति कृत्वा प्रहरन् (II)	II
4. संतापः अधिकतरं वाधते (I)	II
5. भ्रो वयस्य प्रच्छादय इदं etc (II)	II
6. हजे दुर्जनीकृतास्मि (II)	IV
7. दृष्टा दृष्टिम् etc ( III. 4 )	प्रणयविशदां दृष्टि वक्त्रे etc III. 9
8. अनन्त्रा शृङ्खिः (V)	III

## The Three Dramas of Harṣa

The three dramas of Harṣa are the Ratnāvalī (the play about the Sinhala princess), the Priyadarśikā (the drama regarding the Aṅga princes) and the Nāgānanda (the joy of the Nāgas brought about by the self-sacrifice of Jīmūtavāhana).

These dramas can be proved as being from the same writer. The Priyadarśikā and the Ratnāvalī are Nāṭikās with four Acts each. Both salute Śiva and Gaurī. The love affair is almost similar in each. Both heroines are given to the King by Vāsavadattā. Similarly the Vidūṣaka accepts presents from her in both the plays. A correspondence can be found in the description of trees etc. They are similar in construction. Both have the princess *in cognito*. Intrigues in the harem and court in both are parallel features. The Vidūṣaka and a maid bring about a meeting in both. The heroine is put behind bars in both the dramas. At last she is discovered to be a princess. Both have a great resemblance to the Mālavikāgnimitra.

The Nāgānanda shares with both these a story which is non-historical. There are references to military manoeuvres in all the dramas. The drawing of a picture, the consolation of the heroine by a confidante (the maid), the

cool treatment for love-sickness, overhearing of the conversation, appreciation of the heroine's ability in music—All these have great value in deciding the common authorship of these dramas by Śrī Harṣa Dēva.

### *Sources of Nāgānanda*

The Nāgānanda is based on the story of Jīmūtavāhana in the Bṛhatkathā of Guṇāḍhya. The Bṛhatkathā is not available to us in the original Paiśacī; but two versions of it—the Bṛhatkathā Mañjarī and the Kathasaritsāgara by Kṣemendra and Somadēva respectively—are available in Sanskrit. Kṣemendra's version must faithfully reflect the original (as his summaries of the Mahābhārata and the Rāmāyaṇa show). The Kathasaritsāgara, however, does differ from the Bṛhatkathāmañjarī. The Kathasaritsāgara gives the story in taraṅgas XXII and XC while the Bṛhatkathāmañjarī gives it in Lambakas IV and IX. 2.

### *Changes*

The main deviations seem to be the following:—

- (1) Harṣa makes the hero to go to Malaya to serve his parents. In the original it is to avoid slaughter that he goes to Malaya.
- (2) Harṣa does not familiarise the hero to the heroine or *vice versa*. In the original they learn of each other through their friends who accompany them. In the drama the hero does not even learn her name.
- (3) There is no mention of the 'Vara' in the source.
- (4) In the source he is offered a garland while in the drama he is just welcomed only by the maid.
- (5) In the source there is no mention of the pointing of the portrait.
- (6) In the original the heroine hangs herself out of pangs of love.
- (7) In the drama she is prevented from suicide by the hero; while in the original it is Gaurī herself who does so.
- (8) There is no proposal of marriage by Mitrāvasu to Jīmūtavāhana.

- (9) In the original there is no mention of Viṭa or Cēṭa. This interlude and the whole of Act III is the poet's own creation.
- (10) Story of Vinatā and Kadrū is not found in the drama.
- (11) The invasion by Mataṅga (Act III) is not to be found in the source.
- (12) Harṣa has invented the red garment pair. In the source it is a "Ratnāṁśuka".
- (13) The crest jewel falls at Malayavatī's feet in the source. In the drama to emphasize the hero's love to his parents it is made to fall at the hero's father's feet.
- (14) There is no reference to the supernatural power of the hero's father in the drama. It is Saṅkhacūḍa who informs the hero's father. In the original he knows it by his mystery and miraculous power.
- (15) In the original only Malayavatī (not the parents, nor Saṅkhacūḍa) prepares for death.
- (16) In the original there is no repentance shown in the case of Garuḍa.

*The Purpose of the Deviation*

- (1) It emphasizes the dramatic nature of all events in the drama.
- (2) The character of Jīmūtavāhana is boosted.
- (3) The omission of the supernatural power of the hero's father makes it somewhat more realistic than in the original.

*Critical Appreciation*

Nāgānanda is a play much liked by people with a mind for a secular state. It is supposed that the Buddhist religion emphasized the *Āhimsā* doctrine. In modern India much has been made of the same doctrine as a political weapon. The play is therefore bound to find favour with lovers of *Āhimsā*. The play is to all critical minds a second rate imitation of Kālidāsa. But the central principle illustrated in the conduct of the hero viz. his self-sacrifice to save a serpent is a source of great attraction to all readers. The poet writes

in a language, which may be imitative, but is yet smooth and sweet. There is an element of 'Prasāda' in it. The drama from beginning to end is full of incidents which keep the reader spell-bound. The description in the drama refers to matters which have been liked by men and women through all ages. The peaceful hermitage, the hospitality of the trees, the temple scene for love, the deliberate misunderstanding between the hero and the heroine—all this is managed fancifully and yet we are charmed with these situations. The comic interlude in the third Act and the revelry keep us magnetized. The treatment given to the Vidūṣaka is full of fun, frolic and gay humour. The hero's magnanimity though causing constant anxiety is yet sublime in its tragic conception. The affection of Saṅkhacūḍa for his mother and the mother's fondness for her young son are shown splendidly. The distress of the hero, the desolation and despair of the parents, the anguish of Malavyatī, Saṅkhacūḍa's solicitude—all impress us; the greatest attraction is the sacrifice of the hero that astounds us in its sublimity.

Not only this but the religious balance is very charming. It is still a matter for thought whether the drama is plainly a Buddhist drama! The fine harmony in the hero's character shows us an age of toleration and culture that only intensifies our human sensibilities.

The drama is remarkable in the fact that it portrays post-marriage love of the pair. The divine element, the celestial atmosphere, the asceticism are all very alluring.

#### Defects

The drama is not free from defects. The greatest defect is the hiatus that is caused between the first three Acts and the last two Acts. One would think that the Third Act is a deliberate later graft. The unity of effect is therefore most lacking. The drama suffers from good construction and workmanship. The plot also as it were does not develop.

The defects are too glaring to be lost sight of. The hero's re-location on Malaya becomes artificial. That the

hero and the heroine see each other, but none knows or tries to know who the other person irrespective of the love at first sight is, is very strange. The Vidūṣaka or the maid are curiously enough not made use of for the purpose by Harṣa! The continuation of this stage of ignorance in the second act leading to the thoughtless attempt at hanging by the heroine (and also the maid's prognostication without sufficient cause of the impending calamity) is simply monstrous and yet dull. The hero knows Mitrāvasu, a fact which we need not forget! The bringing of the red garments is similarly badly managed there is yet something less artistic about the departure of Saṅkhacūḍa and his mother. His visit to Gokarṇa at the time is the height of absurdity. The parents of Malayavatī also seem to be unruffled, apathetic and unfeeling. All this could have been done better according to modern minds!

Harṣa cannot really have intended to write a Buddhist play for the effect of Nāgānanda as a drama for preaching would be simply disastrous and also ridiculous. The hero does not say or do anything that a non-Buddhist has not said. It would surely be poor art if we dump this credit on Harṣa to which he himself would never have aspired. His aim in that case would be completely foiled by what he does in Act II and III of our drama! The author has in that case been unable to make the hero a Buddhist recluse, unless we understand that he has saved the situation by dismissing a heroine in love by a single unpoetic verse of no appeal! He brought religion to his own rescue and made the hero look a Bodhisattva because that somehow improved matters. The ambiguity of the single reading 'Bodhisattvacarita' in I. 3 can in no other wise be construed. It might be that Harṣa was more a poet than a dramatist as some critics argue. He takes away and brings back his characters in sheer opposition to dramatic urgency and appeal. The exits and entries of characters in the Nāgānanda speak eloquently of the author's lack of dramatic art. Harṣa could not do otherwise.

### *The Rasas*

We know that in a drama one sentiment alone should be predominantly portrayed. The student must have seen that there is Śringāra in the first three Acts and in the last two there is Vīra. Vīra and Śringāra are subdivided. Vīra according to Dhanañjaya is threefold—Dayā, Raṇa and Dāna, while Viśvanātha says it is fourfold:—Dāna, Dharma, Yuddha and Dayā. There is thus a slight difference; but the Vīra of the 'dayā' type is accepted by both.<sup>11</sup> This Dayā-Vīra is the predominant rasa in this drama according to some classical critics.

The 'Utsāha' of the hero in the protection of Śaṅkhacūḍa is the 'Sthāyībhāva'; Śaṅkhacūḍa, the victim of Garuḍa is the 'Ālambana' vibhāva, the lamentations of Śaṅkhacūḍa's aged mother are the 'Uddīpana' Vibhāva, while 'Vyabhicāri bhāvas' are described in the verses (IV. 24, V. 14 and V. 15).

वीरः प्रतापविनयाध्यवसायसत्त्वमोहाविषादनयविस्मयाविक्रमाद्यः ।

उत्साहभूः स च द्यारणदानयोगात् त्रेधा किलात्र मतिगर्वृतिप्रहर्षाः ॥

धनञ्जय

स च दानधर्मयुद्धदैर्यया च समन्वितश्चतुर्धा स्यात्—विश्वनाथ

There is Śānta Rasa also (its Sthāyībhāva is Nirvēda, the going to the forests etc. is the Vibhāva).

Śringāra is present in Act II and III (both Vipralambha in II and Sambhoga in III). 'Rati' is its Sthāyībhāva, Malayavati—the ālambana, her play on the lute, beauty etc. constitute the Uddīpana whereas speeches of love etc. make the anubhāvas. However Śānta and Śringāra are subsidiary to Dāna-Vīra.

If it be asked whether Śānta and Śringara are not contradictory, the answer is provided by the critics saying that if the two are separated by some other rasa the con-

(11) उत्साहाध्यवसायादविषादित्वादविस्मयान्मोहात् ।

विविधपदार्थविशेषात् वीररसो नाम सम्बवति ॥

स्मृतिधैर्यवीर्यशौर्योत्साहपराक्रमप्रभावस्यै ।

वाक्यैश्चक्षेपकृतैर्वाररसः सम्यग्मिनेयः ॥

flict does not arise. The speech 'Aho gītam' अहो गीतम् (P. 14.) gives us an abhuta which interposes between the Sānta and the Śringara. [See Mammata quoted in notes on P. 14. Also Dhvanyāloka,<sup>12</sup> III.]

*Nāgānanda A Buddhist Drama?*

We know from the use of Māra for Kāma (I.2), the work 'Klēśa' (P. 80), the signs of the Cakravartin, (P. 136), his symbols i.e. Ratnas ( : Kāñcana Ratna, the four-toothed elephant, the black steed etc. P. 140), the mention of Vidyādhara Jātaka (Page 2), the reading Bodhisattvacarita (I.3), the mention of Bodhisattva (P. 124), doctrine of 'ahimsā' all these are held by many scholars as a definite sign that the drama is one which preaches Buddhist philosophy.

On the face of it these arguments appear formidable. But if the reader compares all the Brahmanical notions in the whole piece, one would rather think the other way. It is one thing to say that the drama depicts a state of society when Hinduism took some ideas from contemporary Buddhism, and quite another to say that the drama is Buddhist in origin, conception and execution.

It may therefore be pointed out that the other two dramas of Harṣa have a salutation to god Śiva, Buddha was accepted as a Hindu deity—as an incarnation of Viṣṇu, that the doctrine of Ahimsā is as old as even Rgveda (see our notes), that the hero reveres Hindu gods and goddesses and accepts favours from them, that the hero's father was an "Agnihotrin", that the 'Kalpa' tree is a Hindu idea, the deity Garuda, Amṛta, Indra, Gokarṇa, Śesa, the hermitages are all Hindu or Brahmanical—all these are a great array of facts against calling the drama a Buddhist piece. It may be that Harṣa revered god Buddha. The author is surely not a fanatic again. Even if we suppose that Harṣa was trying to effect a compromise between the two faiths the argument would only support the conclusion that Harṣa wanted Hinduism to grow! The attempt at

(१२) 'रसान्तरेणान्तरितौ नैन्तर्येण शोरसः ।'

reconciliation is therefore against the theory of the Nāgā-nanda being a Buddhist drama. It may also be seen that self-sacrifice is an age-old Indo-Aryan practice and can thrive in non-Buddhist atmosphere too!! There is again hardly much proof to say that Harṣa later became a Buddhist. We would therefore say that it is a Hindu drama written by a Hindu author with a definite idea of a revival of that glorious faith.

### *Style*

Harṣa can be said to be a master in the delineation of Śṛṅgāra. He has excelled in its portraiture in all his three dramas. He is able to create an atmosphere in which it will thrive. Granting that sometimes he may execute its portrayal by a sentimental and a sensational appeal to emotion, yet it must be admitted that he can do so with a puritanistic and a soft manner too. Kālidāsa comes in handy to this poet in several situations. He makes use of the tormenting bees, he is not slow in making the heroine tarry at the scene of the meeting for a longer sight of the hero, making the jester an instrument in the arrangement of a meeting and in a way take out the general outline of the whole from Kālidāsa. We can thus mark that he can cleverly adopt other people's ideas. He also breaths the same notes and ideas which inspired his predecessors. Thus he is elegant without being original. His lightness, vivacity and sureness of touch, however, are evident even in his borrowing. But he cannot in any sense be called to be striking, deep or really intriguing. He borrows incidents and invests them with a fitting *decor*. He is never profuse in this embellishment and that makes his characters live less artificially.

Harṣa has often been quoted, Ratnāvalī enjoying the highest admiration. That is because his dramas are well constructed and adorned with easy, refined and attractive language. His words come to him quickly and copiously and yet they are not unintelligible or bizarre. His expressions are choice and sometimes yet old-fashioned or fami-

liar. He cannot be said to be gifted with any soaring fancy, and even then he leads us into scenes which are picturesque, and visionary. He is musical to a degree and has a happy and apt phraseology. He draws pleasing pictures and translates sounds into appropriate expressions. His prose is not embellished; his poetry is simple and yet pretty. His heroes and heroines are not daring and unparalleled, and yet they are attractive. His development of the plot is haphazard and action sometimes totally stops in his dramas.

He can therefore only occasionally rise higher above others.

#### *Time Analysis*

The first Act ends with the noon (I.20). Obviously it begins in the morning when King Jīmūtavāhana goes out to seek another spot for the hermitage. So taking the action to last about 3 hours we may take the time as 9-00—12-00 hours.

The second Act refers to the autumnal heat; there is a reference to the ceremonial bath. The fatigue due to gathering of flowers is also mentioned. Lastly there is a reference to passing the remaining time of the day ('divasāsesam') which must obviously be sometime between 7-30 to about 14-00 hours.

It is not clear what time elapses between the first and the second Acts. However we learn that King Jīmūtavāhana along with his father has come to stay on the Malaya; the remark of Mitrāvasu that the King Jīmūtavāhana has been "well-marked" by us as he was near coupled with the plural in 'Niśāh' referring to the love-lorn condition of the hero suggests a long interval between the two Acts. It therefore is probably a month or so.

The action of Act III takes place on the day following that of the marriage in the second Act. The Viṭa scene takes place in the morning; but the hero's remark of "Parinatam ahaḥ" shows that the day is advanced.

The fourth Act follows within 10 days of the II Act. There is a reference to Malayavatī staying in her father-in-laws' house. So it might be on the same day even. But since the red garments are given as presents within ten days we may take it that about 3 to 4 more days have elapsed. The events may take place at about 9-12 hours morning,

The fifth Act follows the 4th in about two to three hours on the same day.

It therefore seems that from the first Act to the end of the fifth Act it may be about one month and five days.

### *CHARACTERS*

#### **JIMUTAVAHANA**

He is the hero of the drama. He fulfils all the traditional requirements of a hero (Nētā Vinitō etc.) and is made into a Dhīrodātta hero. He is not Dhīraprāśānta even though he is desired as possessing Śama in the highest degree. He is shown to be enthused over the gift of his own body to save as much as even a single soul, if he could do so. So his great liberality is his highest virtue. He is even otherwise very generous. He is prepared to give away his whole kingdom even, but his father does not allow him to do so. He has given away the kalpa tree<sup>1</sup> which was his family inheritance. He regrets that life in the forest is useless for want of anybody who is needy.<sup>2</sup> He is careful to see that his relative are brought to his own level too.<sup>3</sup> His benevolence supersedes every other trait of his character.<sup>4</sup> He appreciates the quality of great benevolence in the Sun.<sup>5</sup> His first reaction to the agreement by Vāsuki is his query whether Vāsuki offered his own body to Garuda. He is unable to care for his body.<sup>6</sup> in

1. I. 11

2. IV. 7

3. I. 11

4. IV. 28, 24

5. III. 18

6. IV. 55

face of difficulties or whenever there is occasion for his kindness. This overrides considerations for his life and he says that the execution block pleases him more than Malavati's touch.<sup>7</sup> His benevolence is greater when he compares it even to the joys of childhood he experienced on his mother's lap.<sup>8</sup> His only care is the gift of the body to save even a serpent.<sup>9</sup> His self-sacrifice is attested to by the exclamations of Saṅkhacūḍa.<sup>10</sup> He is sorry for being deprived of his self-sacrifice<sup>11</sup> when Saṅkhacūḍa comes and offers his body in place of that of the hero. He tells Garuḍa that there was blood and flesh yet in the body.<sup>12</sup> His father testifies with dismay to his sense of the absolute value of self-sacrifice when he talks about the order of kindness<sup>13</sup> in destroying a whole family to save one! He would like helping others even in births after death.<sup>14</sup> Saṅkhacūḍa places him at the top of high-souled persons.<sup>15</sup>

His courage is great and even Garuḍa testifies to his willing fortitude. It is supreme courage with which he faces his parents (when he asks Saṅkhacūḍa to put on the Uttariya and make him sit). It is at the end only that he collapses when he remembers that he is overwhelmed with physical pain which he can no longer endure. His desire not to fight with Mataṅga is born out of his unwillingness to witness unnecessary killing. He is what we may term a 'Conscientious Objector' to war and a Pacifist.

He is devoted to his parents. This is his second virtue. In the first act<sup>16</sup> he asks whether there was more pleasure in the enjoyment of a kingdom than in dutiful service to

7. IV. 28

8. IV. 24

9. IV. 26

10. V

11. V. 55

12. VI 55

13. V आत्मीयः पर

14. IV संरक्षता

15. IV 69 विद्यामित्र

16. I. 9

his parents. He left it for their service (IV. 23-24 I-6). He is careful to seek and receive their permission for every act of his. He wants to go to his nuptial bath after permission of his father.<sup>17</sup> His advice to Garuḍa could be given only after his salutation to his father and his permission.<sup>18</sup> He salutes his parents before death. Jīmūtakētu pays his son a compliment when his crest jewel falls at his feet for his dutiful obeisance to his parents. The aged mother of Śāṅkhacūḍa too while bewailing refers to his service to his parents.<sup>19</sup> That is exactly the reason why he cares for the mother of Śāṅkhacūḍa and asks him to attend to her.<sup>20</sup>

His fortitude and suffering are a part of his benevolence. Even with all this display of his two great virtues we cannot avoid seeing in him a perfect lover. He had very good physical features.<sup>21</sup> The aged mother of Śāṅkhacūḍa refers to his body being itself a decoration to the ornaments themselves.<sup>22</sup> The heroine Malayavatī speaks approvingly of his looks.<sup>23</sup> The remark of the Vidūṣaka regarding handsome persons on their side may also contain a reference to the handsome form of this Prince. Mitrāvasu too calls him 'Rūpēṇa apratima'.<sup>24</sup> He possesses all the features necessary for a Cakravartin<sup>25</sup>—the feet bearing the Cakra mark, the Uṣṇīṣa and the Urṇā, beautiful eyes, a broad chest etc. This is marked by the Tāpasa and his father.

He seems to be an expert in music (I.25, I.31) and was good at drawing too (II. P. 42). Both the Vidūṣaka and the Cēṭī testify to his skill in painting.

17. II.

18. V

19. V

20. V

21. I

22. V

23. III

24. II 57

25. I 59, V.

He falls in love at first sight and desires to be faithful to his first love thereby incurring the wrath of his beloved unknowingly. He therefore refuses Mitrāvasu's offer. He describes his ladylove (in 1. 38). He has to undergo suffering<sup>26</sup> and for many nights he has felt the longing. His Śṛṅgāra is described in Act III in which his skill in speech (III.6) and love (III.4, III.11, 16) is fully described. However the later Acts do not show his supreme love for his lady. He is prepared to sacrifice her and values her even less than the touch of the execution block. This is rather strange from the human point of view. He desires the body (V.24). He shows his devotion to Gaurī. He loves nature and its sights and sounds. He teaches the the lesson of desisting from killing, the supreme need of Prāyascitta (introspection and expiation for cruel acts) and the lesson of non-fear (or security) for all to Garuḍa.

His qualities are summed up by Mitrāvasu (II) and his father (V.30) which is a fitting epilogue:

निराधारं धैर्यं कमिव शरणं यातु विनयः  
 क्षमः क्षमित वोहु क इह विरता दानपरता ।  
 हृतं व्रत्यं सत्यं व्रजतु च कृपा काय कृपणा  
 जगजातं शून्यं त्वयि तनय लोकान्तरगते ॥

Gaurī herself appears and the hero appreciates this as the highest of her gifts ( साक्षात्कृद्विवृद्धा ) which include the gifts described in Buddhist books for a Cakravartin.

He is a responsible king and has made all arrangements for the protection of his state. But later on his doctrine of benevolence makes him a curious pacifist and he is prepared to give up his duties of a king. This comes in the wake of his supreme ideal; but it is a curious defect in a character otherwise so good. It also shows the degeneration of the Aryan ideals of polity in contact with the pacifism of Buddhism.

### MALAYAVATI

The heroine of this drama is Malayavatī. She is a beautiful young maiden and the hero rapturously describes

her (I.38). She would make the Siddhas famous throughout for her beauty. She would even please god Indra. She is an ideal lady as far as her description goes (III.66) and is more beautiful than the moon, lotus or even the Nandana garden. She is a charming friend of her Sakhi in whom she confides even in her bashfulness (Act III). She worships Gauri and gets a boon which later on gets back for her her husband from that Goddess. She is fully devoted to her deity and does not like her maid to value her less (I).

She falls in love with Jimutavahana at first sight (and repents at second sight in anger)! She feels for her inability to have viewed her lover for a longer time (I, II).

She is a Mugā heroine (III). She does not like to be seen in love by others (II). Like a true woman she is jealous of her suspected rival when she hears the repudiation of Mitravasu's request and the talk about the inability of Jimutavahana to transfer her affections to any one else (II). She calls herself a durbhagā since she cannot attract Jimutavahana. In desperation she prepares to hang herself when she is saved by the hero. After her conviction regarding the hero's love she repents for her suspicions towards him (durjanikṛtā etc. Act II. P. 54). She admires her lover, his speech and sight (Act III. P. 70). And we must take into consideration the fact that she is also proud of him. (Act II. P. 32). She learns of the danger to her husband very late (Act V. P. 112). and is sorry for her own fate. She is brave and is prepared to ascend the pyre after her husband's death (Act V. P. 118). If we have less of the portraiture of her feelings later in the drama, it is simply due to the presence of the two elders—her father-in-law and mother-in-law. Her devotion to Gauri is of no avail to her in the end. She falls into a deep swoon which lasts longer than that of the hero's parents' if that can indicate the depth of her shock due to the sad event of her dear husband's deeply lamented demise. She is a true portrait of a happy and also a suffering Indian Lady.

## SANKHACUDA

Saṅkhacūḍa is a character that comes in the latter half of the drama. He is almost the cause of the drama. He is also the cause of the last two Acts. He is fixed as a victim for Garuḍa according to the contract of Vāsuki. It is a sad news broken to him. But as a true Nāga, and a citizen of Vāsuki's dominions he agrees to abide by his order as a loyal subject (Act IV).

He describes his physical characteristics (Act V.). He is possessed of the Swastika mark on his chest, he was a slough, he has two tongues, a crest-jewel dimmed by his poisonous breaths and his inflated hoods. But he appears to be a young boy brought up by his mother in great affection (Act VI. P. 94). He has a moonlike face (IV P.94) which means that he must be handsome. As he is a denizen of Pātāla he has not seen sun's rays even (which description is, of course, mythological) !

He well loves his affectionate mother and thinks of her death at his demise. He tries to comfort her. He requests the hero to care for her on his death. He desires to be born again as her son (IV.20) as she is an affectionate mother.

He likes his race (IV) and is not prepared to sully it by his inaction. He does not really want his life to be saved by the hero. He has immediately accepted his king's command (IV). He philosophises over death and shows that even in his very young age he does not care for his body. He is a Saivite and goes for pilgrimage to Gokarna. He is not prepared to part with the victim's symbolic red garments and that shows his desire to sacrifice himself for his Nāga brethren. He is bold and goes on in quest of Garuḍa following the blood trail over hill and dale, tree-tops and rivers etc. and finally does not flinch from offering his own chest to Garuḍa. He shows Garuḍa's wrong to a non-Nāga and wants him to rectify his error immediately. He feels humiliated and sorry at being the cause of the hero's death (V-23). He is also touched by the sad plight of the

hero's parents. He argues with the hero over the death of insignificant creatures like him and the protection of rare high-souled persons like the hero. He is prepared to die after the hero by mounting the funeral Cītā (V). It is thus clear that he does want to carry out his responsibility.

The author of Nāgānanda has deliberately sketched this character lightly and made him look smaller in comparison with the hero. The original Bṛhatkathā has more praise for him and rates him actually higher for his readiness to sacrifice (See Vētāla's question and the king's answer), than our hero—who as 'a Bodhisattva' [after death is more practised in dying and to whom suicide is a routine and a necessary affair.

### VIDŪŞAKA

The Vidūşaka is ugly and deformed (as in other dramas). His friend considers him a brown monkey (Kapila Markaṭaka, Act III). He has a stick in his hand. He prides himself upon his handsomeness. He is referred to as sleeping or drowsy (III) by the Cētī. His eating habits are referred to in Act I and II. He seems to be stupid when he shows ignorance of the Vēdas and makes fun of his memory. He envelopes his body in a veil to protect himself from the bees (Act III). He is a Brahmin and does not like to fall at the feet of one of lower castes (Act III).

However, he is not unintelligent (I, II). He could tell a lie if it was necessary (III, ). He loves his friend and tries to please him. To him kingly duty is the highest pleasure of the King. He tells the king that if he fails in his royal duties his enemies may occupy his kingdom (Act I ). He helps his friend to go to the temple and furnishes him a principle to look at the heroine (Act I) when he wants to look at Malayavatī. When his friend shows a liking he follows it आमिरमत् एष etc. He allowed himself to be blackened by the Cētī to extract a smile from the king, his friend. He seems to show himself ignorant of the Vēdas. (See our note on Vidūşaka, in the notes.)

## MITRAVASU

He is the son of Viśvāsū and brother of Malayavatī. He is forthright and at once makes the proposal for marriage, but rather ambiguously, of his sister to King Jīmūtavāhana. He does not like the repudiation (Kumārah eva bahutaram jānāti, Act II). He is a dutiful person and informs Jīmūtavāhana of the occupation of his kingdom by the wretched Mataṅga and says he should have first taken revenge and killed him (Act III, P.14). Like a true king he wants revenge on an enemy. He is prepared to kill Mataṅga alone (Act III, P.16) and the hero knows that his mighty arms are capable of even more (Act III, P. 80). His contempt for the behaviour of the hero is pretty clear (Act III, P. 80). He is human and worldly wise. He has both tuṣṭi and viṣāda at giving away his sister (Act II). He warns the hero not to wait longer at a place of danger (Act IV).

## GARUDA

Garuḍa is shown to be an inveterate enemy of the serpents and very mighty and powerful (Act IV). He is merciless. His beak is stronger than the fierce rocks and make valley-like thrusts. He is self-conceited as appears when he construes the shower of flowers on the hero as being due to his might and speed of his flight. (Act. IV, P. 28). He is, however, touched by the bravery of the hero and at once gives up eating and makes an enquiry (Act V). His heart is attracted by the hero's bravery (V). He is sorry for his mistaking Jīmūtavāhana for a Nāga and he immediately prepares for an expiation of his sin. (P. 124) He hesitates to show himself to the hero's parents (V. P.126). He is humble enough to fan the hero when he swoons (Act V ), and he falls on his knees for advice by Jīmūtavāhana. He promises to give up the slaughter of serpents and do penance for his past actions. He brings Amṛta for the revival of the hero and the dead serpents and grants both serpent-women and men security for all time to come thenceforth.

## JIMUTAKETU AND MAHAPUNYA

(Parents of the hero)

Jīmūtakētu has retired to the forest after enjoying pleasure of youth. He is proud about his achievements

before retirement (V. P. 3). He has retired to a forest with his queen following the Vānaprastha Āśrama. He lives on forest produce (I. P. 8). His son looks to all his requirements. His great love for his son is reflected in his desire to die immediately on learning of his son's death. But he is an Āhitāgni and must wait till the fires are brought (V. P. 118). He everytime speaks to his wife on the stage. He pays a glowing compliment to his son (V. 30). He wants his wife to get over her grief and desires her to console the younger Malayavatī. He is also happy when he sees Garuḍa standing in the pose of a disciple to his son. Old as he is he has correct values regarding Kṛpā and he does not like that for the sake of saving one nāga, a greater number of human beings should be sacrificed. Like a true and affectionate father he gets anxious when his son is delayed in coming home and believes in the capacity of the sun to undo any impending evil.

Mahāpuṇyā, (for that is her name, V. 2) is shown as being very solicitous of her son's welfare. She has hard words for Garuḍa (V. P. 132). She loves her son. She is the first to determine to die when she hears of the hero's death, and she is also the first to recognise the crest-jewel as belonging to her son. She as a true mother who believes in destiny and mentions the word Amṛta which hint makes Garuḍa actually bring it. She is glad Gaurī has at last given back to her, her son.

### VITA-SEKHARAKA

He is a pure hedonist, A drunkard, a sensualist. He is found in a drunken state and thinks that Viḍūṣaka is Navamālikā. He embraces him. He is made by Navamālikā to do whatever she likes. He considers Baldēva and Kāmadēva as the only gods. His dream is to have his beloved on his bosom, to have lotus-scented wine on his tongue and to have a chaplet on his head. What else to him was heaven? He is thinking always of his beloved. He wants to please her when she is angry and falls at her feet. He gets angry with Atrēya and calls him Kapila Markaṭa. At Navamālikā's request he later on makes the

Vidūṣaka sit down and is prepared to respect him. His greatest present to the Vidūṣaka is the goblet of wine with its wine previously tasted by Navamālikā! He later on desires to go to the Āpānabhūmi with her. (Act III, P. 68).

### CETI-CATURIKA

This maid is a clever servant of the Princess Malayavatī. She is a true friend of hers and rightly diagnoses the cause of her sickness by referring to the 'Vara' in her mind (Act II, P. 32). She is quick to infer the love-lorn condition of the hero. She tries to convince her mistress regarding the faithfulness of the hero. She foretells future events or guesses them correctly. She is able to infer the danger of the suicide of Malayavatī. She is practical and calls goddess Gaurī unkind. It is she who welcomes and offers a seat to King Jīmūtavāhana on behalf of her friend. (I. P. 20). She consoles her friend. She brings help to her by screaming loudly when the heroine tries to commit suicide. She besmears Vidūṣaka's face with tamāla juice. She wants the heroine to bask in Jīmūtavāhana's love for *all* time to come. She is quick to intimate the arrival of Mitrāvasu to her mistress and her husband thus showing her devotion to Malayavatī.

### CETI-NAVAMALIKA

Navamālikā is the beloved of the drunkard Šekharaka. She plays a joke on the Vidūṣaka using Šekharaka as her means. She is sportive and wants the Vidūṣaka to fall at her feet when he asks for her protection. She makes him either drink wine or to fall at her feet, which the latter does as he has no third alternative. The Cetī later permits him to go. She seems to love the Cēṭa and is proud of him (Act III).

### SĀNDILYA (TĀPASA)

He is the Tāpasa in Act I. His message of Jīmūtavāhana's imperial status comes true. He belongs to the Kauśika pupilage. He comes to remind Malayavatī of her midday bath. He recognises Jīmūtavāhana from the footprints in the sands. He blesses the princess with a suitable husband. (Act I).

## SUNANDA

He is the door-keeper of Viśvāvasu. He advises the Kañcuki to go to the Princess first (IV Viṣkambhaka). He goes to find out Mitrāvasu (in Act IV) to the top of the ridge. He is asked to bring news of the bridegroom by Viśvāvasu. He consoles Jimūtakētu (Act V).

## VASUBHADRA

He is the old Kañcukin of Viśvāvasu. He is proud to imitate kings. Like an old man he is undecided as to what must be done first and the door-keeper comes to his help. He hands over the red garments to the bridegroom (Act IV).

## Other characters

Cēṭa (Sēkharaka's servant), the servant of Vāsuki, Sañkhacūḍa's mother, Manoharikā, the second Cēṭī and Gaurī are the other characters; they come in Act III, Act III, Act IV, Act II, Act II and Acts I and II respectively.

## KĀLIDĀSA AND ŚRI HARSA

Harṣa took Kālidāsa as his model and he has consciously tried to imitate him. His indebtedness to the Mālavikāgnimitra in his Priyadarśikā and Ratnāvalī is beyond dispute. His verses and even sentences are borrowed and badly reconstructed from the original. He imitates his incidents but unsuccessfully. In the Nāgānanda we find him imitating the Śākuntala. (See our notes for detailed hints). However, Harṣa does not have the grace or rhythm of Kālidāsa. He puns deliberately, uses unnecessarily long compounds and makes a conscious attempt at assonance in his dramas. In simplicity, dramatic technique and general achievement he can be ranked only as a second rate poet. He is pleased to call himself a 'Nipuṇa' kavi which itself shows his deliberate art and preparation for the same. Jayadēva has praised him as the 'Harṣa' of poetry—but we must not be blind to the pun that led Jayadēva to say that. It must, however, be agreed that he is a nipuṇa kavi according to his own estimate. Even if he has lesser lustre than Kālidāsa or Bhavabhūti still he can compete with other dramatists on a

footing of equality. It is even true to say that Harṣa laid the foundations of the later sentimental love-comedy in Sanskrit. He made a mould from which others got their casts. The Nāṭikā definitions are surely influenced by his practice. Later writers like Rājaśēkhara imitated him. The Karpūramāñjarī and the Viddhaśālabhañjikā will bear abundant testimony to it.

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## CHARACTERS

Jīmūtavāhana—The Hero.  
Jīmūtakētu—Father of the Hero.  
Mitrāvasu—Brother of the Heroine.  
Saṅkhacūḍa—The Nāga victim.  
Garuḍa—Enemy of Nāgas.  
Vidūṣaka—The friend of the Hero.  
Viṭa and Cēṭa—Attendants.  
Kañcukin—Superintendent of the harem.  
**Tapasa.**  
**The Door-keeper.**  
**Kiñkara.**  
Malayavatī—The Heroine.  
Devī—The mother-in-law of the Heroine.  
Vṛddhā—The mother of Saṅkhacūḍa.  
Gaurī—Goddess.  
Caturikā, Manoharikā—Maids.

## METRES IN NAGANANDA

1. अनुष्ठुम्—  
 I. 4, 9, 19; II. 7, 9, 12; III. 11, 12;  
 IV. 7, 8, 11, 16, 17, 20, 21, 29;  
 V. 9, 10, 11, 16, 23, 25, 28, 33.

( श्लोके षष्ठं गुरुं ज्ञेयं सर्वत्र लघु पञ्चमम् ।  
 द्विचतुः पादयोर्हस्वं सप्तमं दीर्घमन्ययोः ॥ )

2. इन्द्रवज्ञा-IV. 5 ( स्यादिन्द्रवज्ञा यदि तौ जगौ गः । )

3. उपजाति-IV. 1, 13, 14, 26; V. 15, 22.

4. द्रुतविलम्बित- I. 16 ( द्रुतविलम्बितमाह नभौ भरौ । )

5. मालिनी-I. 11; II 11 ( ननमयययुतेयं मालिनी भोगिलोकैः । ).

6. वसन्ततिलका-III. 16; IV. 6; V. 3, 5, 6, 12, 29, 37  
 ( उक्ता वसन्ततिलका तमजाजगौ गः । )

7. शार्दूलविकीर्तिम्-I. 1, 3, 5, 6-8, 10, 14-15, 17, 20; II. 2-3,  
 10; III. 1, 6, 9; IV. 2, 3, 9, 10, 27, V. 2,  
 13, 14, 17, 18, 20, 32, 36, 39.

8. शालिनी-V. 7 ( मातौ गांचेत् शालिनी वेदलोकैः । )

9. शिखरिणी-III. 8; IV. 26, 30.  
 ( रसै रुदैश्चिच्छा यमनसभलागः शिखरिणी । )

10. स्मधरा-I. 2, 12, II. 13; III. 7, 15, 18; IV. 15, 18, 22,  
 25, 28. V. ४, 21, 24, 27, 31, 35, 38.  
 ( ग्रन्थयोनां त्रयेण विमुनियतियुता स्मधरा । )

11. हरिणी-II. 6; III. 13 ( नसमरसलागः षड्वेदैर्हरिणी मता । )

12. आर्या-I. 13, 18; II. 1, 4, 5, 8, 14; III. 1, 2, 3, 10, 14,  
 17; IV. 4, 12, 19, 23, 24; V. 1, 4, 19, 34, 40.  
 ( यस्याः प्रथमे पादे द्वादशमात्रास्तथा तृतीयेऽपि ।  
 अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥ )

अथ

# नागानन्दसू

अथ

## नागानन्दम्

प्रथमोऽङ्कः ।

ध्यानव्याजमुपेत्य चिन्तयसि कामुन्मील्य चक्षुः क्षणं  
पश्यन्दृगश्चरातुरं जनमिमं त्रातापि नो रक्षसि ।  
मिथ्याकाशाणिकोऽसि निर्घृणतरस्त्वतः कुतोऽन्यः पुमान्  
सेष्यं मारवधूभिरित्यभिहितो बोधौ जिनः पातु वः ॥ १ ॥  
अपि च ।

कामेनाकृष्ण चापं हृतपद्मपद्मावलिभिर्मारवीरै—  
भ्रूभङ्गोत्कम्पजृम्भास्मितललितवता दिव्यनारीजनेन ।  
सिद्धैः प्रद्वोत्तमाङ्गैः पुलकितवपुषा विस्मयाद्वासवेन  
ध्यायन्वोद्घेरवासावचलित इति वः पातु दृष्टो मुनीन्द्रः ॥ २ ॥

( नान्यन्ते )

सूत्रधारः—अलमतिविस्तरेण । अद्याहमिन्द्रोत्सवे सबहुमानमाहूय  
नानादिद्रेशागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः ।  
यथा अस्मत्स्वामिना श्रीहर्षदेवेनापूर्ववस्तुरचनालंकृतं विद्याधरजातक-  
प्रतिनिबद्धं नागानन्दं नाम नाटकं कृतमित्यस्माभिः श्रोत्रपरंपरया श्रुतं  
न प्रयोगतो दृष्टम् । तत्स्यैव राज्ञः सकलजनहृदयाङ्गादिनो बहुमानाद-  
स्मासु चानुग्रहुद्दया यथावत्प्रयोगेनाद्य त्वया नाटयितव्यमिति । तद्याव-

Now begins

The Nāṭaka :

## NĀGANANDAM

### ACT I

“Under the pretext of meditation about whom are you thinking? Opening the eye for a moment look at this person afflicted by the arrows of the disembodied (Madana); Though you are a protector you do not protect us; You are falsely kind; What person other than you can be more cruel?” May the enlightened Buddha who was thus jealously addressed by the nymphs of Māra (Madana) protect you (i.e. the audience). (1)

Moreover,

May the lord of Munis (i.e. Buddha) protect you, who was seen by Kāma with his bow drawn, by the warriors (or heroes) of Māra dancing at the loud beating of the drums, by the group of divine ladies with their eyes tremulous on account of the contraction of the eye-brows, trembling, yawning and smiling, by the Siddhās with their heads bent (in salutation) (and) by Vāsava (i.e. Indra) with horripilation on his body through great dismay because while contemplating he remained unmoved till the acquisition of enlightenment.

(2)

[After the recitation of the Nāndī, (the benedictory stanzas) ].

Sūtradhāra—Enough of more elaboration. Today in (this) Indra festival (or festival in honour of Indra), I having been called and with great respect was told by the group of kings who have come from countries in various quarters and who depend (*upajīv*) on the lotus-like feet of king Śrī Harṣa Dēva that “It has been heard by us by transmission from ear to ear (by hearsay) that our Lord Śrī Harṣa Dēva has composed a Nāṭaka (drama) by name Nāgānandam connected with the Vidyādhara Jātaka (a birth story of the Vidyādhara form of Buddha) ornamented by an extraordinary arrangement of the plot, (but it) is not seen by us in performance (on the stage), (and that) therefore through great respect to that king who delights the hearts of all people and with an intention of patronage to us ‘you should get it acted properly (*yathāvat*).’ Therefore then

दिदानीं नेपथ्यरचनां कृत्वा यथाभिलिप्तिं संपादयामि । आवर्जितानि च  
मया सामाजिकजनमनांसीति मे निश्चयः । कुतः

श्रीहिर्णे निपुणः कविः परिषदप्येषा गुणग्राहिणी  
लोके हारि च सिद्धराजचारितं नाट्ये च दक्षा वयम् ।  
वस्त्वेकैकमपीह वाङ्छितफलप्राप्तेः पदं किं पुन-  
र्मङ्गल्योपचयादयं समुदितः सर्वां गुणानां गणः ॥ ३ ॥

तद्यावदहं यहं गत्वा ग्रहिणीमाहूय संगीतकमनुतिष्ठामि । ( परिक्रम्य  
नेपथ्याभिमुखमवलोक्य ) इदमस्मद्यहं यावत्पविशामि ।

द्विजपरिज्जनबन्धुहिते मङ्गवनतटाकहंसि सृदुशीले ।  
परपुरुषचन्द्रकमलिन्यार्थं कार्यादितस्तावत् ॥  
( प्रविश्य ) आर्थं इतस्तावत् ।

१ ( प्रविश्य ) नटी— ( सासम् ) आर्थं इयमस्मि । [ अज्ज इयहि ]  
सूत्रधारः— ( विलोक्य ) आर्थं नागनन्दे नाटयितव्ये किमिदमकारण-  
मे भेव इद्यते ।

नटी— आर्य कथं न रोदिष्यामि । यतस्तावत्तात आर्यया सह  
स्थविरभावजातनिवेदः कुदुम्बभारोद्वहनयोग्य इदानीं त्वमिति हृदय आरोप्य  
९ तपोवनं गतः । [ अज्ज कहं ण रोदिस्सं यदो दाव तादो अज्जाए  
सह थविरभावजादणिवेदो कुदुम्बभारव्वहणजोगो दाणि तुमंति हिअए  
आरोविअ तवोवणं गदो । ]

१२ सूत्रधारः— ( सनिवेदम् ) अये कथं मां परित्यज्य तपोवनं यातौ  
पितरौ । तत् किमिदानीं युज्यते । ( विचिन्त्य ) अथवा कथमहं गुरु-  
चरणपरिचर्यासुखं परित्यज्य यहै तिष्ठामि ।

पित्रोर्विधातुं शुशूषां त्यक्त्वैश्वर्यं क्रमागतम् ।  
चनं याम्यहमप्येष यथा जीमूतवाहनः ॥ ४ ॥

( इति निष्कान्तौ )

प्रस्तावना ।

just now making arrangements about the dress (or the green-room) I shall arrange as desired. And it is my belief that the minds (or hearts) of the audience have been captured (by me).

Since

Srī Harṣa is a well-versed poet, this audience too appreciates merit. The history of Siddharāja, (King of Siddhās) is attractive to the people, and we again are skilful in acting (or dramatic representation). Even each one of these things by itself (or independently) is the cause of securing the desired end (fruit). Then how much more will all these qualities assembled in their totality through the excess of my good luck conduce to the result? (3)

Then in the meanwhile (*yāvad*) I shall go home, call my wife and begin the musical entertainment (*sangītaka*).

(*Walking about and looking towards the green-room*).  
This is our house. I shall just enter. (Entering).

Oh lady, well-disposed (*hita*) towards Brahmins, servants and relatives, Oh you the female swan in the lake in the form of my house, oh you of gentle disposition, oh you acting like a sun-lotus to the moon of a stranger (i.e. a man other than your husband), oh venerable lady (*Aryē*) as there is work (please) just come here. (Additional verse).

(*Having entered*)

Oh revered lady, just come here (please).  
The Nati—(With tears) My lord, here I am.  
The Sūtradhāra—(*Looking*) Oh lady, when Nāgānandam is to be staged why are you weeping without any reason?  
The Nati—(My) Lord how shall I not weep? Since now (*tāvat*) the father-in-law together with the mother-in-law realizing their old age and hence getting renunciation and thinking in his mind that you are fit to bear the burden of the family has proceeded to the penance-grove.

The Sūtradhāra—(In sorrow) How did my parents go to the penance-grove leaving me (alone here)? What then is proper (for me) now? (Thinking) How can I stay at home abandoning the pleasure of serving the feet of (my) parents?

To do service to my parents, leaving the riches come to me in succession (*kramāgatam*), to the forest shall I repair just like Jimūtavāhana here (*ēsa*).

(*Exit both*)

[*End of Prologue (Prastāvānā)* ].

( ततः प्रविशति नायको विद्युषकश्च )

नायकः—सखे आत्रेय

रागस्यास्पदमित्यवैमि नहि मे ध्वंसीति न प्रत्ययः  
कृत्याकृत्यविचारणासु विमुखं को वा न वेच्चि क्षितौ ।

एवं निन्द्यमपीदमिन्द्रियवशं प्रीत्यै भवेद्यौवनं  
भक्तया याति यदीत्थमेव पितरौ शुश्रूषमाणस्य मे ॥ ५ ॥

विद्युषकः—( सरोषम् ) वयस्य न निर्विण्ण एव त्वमेतावन्तं  
कालमेतयोर्जीवन्मृतयोर्वृद्धयोः कृत ईदशं वनवासदुःखमनुभवन् । तत्प्रसीद ।  
इदानीमपि तावद्गूरुचरणशुश्रूषानिर्बन्धान्निवृत्येच्छापरिभोगरमणीयं राज्यसुख-  
मनुभूयताम् । [ भो वअस्स ण णिविण्णो एव तुमं एत्तिअं कालं एदाणं  
जीवन्तमुआणं किंद ईदिसं वणवासदुक्खं अणुहवन्तो । ता पसीद । दाणि  
पि दाव गुरुचरणसुस्सूसानिबन्धादो निआत्तिथ इच्छापरिभोगरमणिज्जं  
रज्जसुहं अणुहवीभदु । ]

नायकः—सखे न सम्यगभिहितं त्वया । कुतः

तिष्ठन् भाति पितुः पुरो भुवि यथा सिंहासने किं तथा  
यत् संवाहयतः सुखं हि धरणौ तातस्य किं राज्यतः ।  
किं भुक्ते भुवनन्नये धृतिरसौ भुक्तोज्जिते या गुरो-  
रायासः खलु राज्यमुज्जितगुरोस्तत्रास्ति काश्चिद्गुणः ॥ ६ ॥

विद्युषकः—( आत्मगतम् ) अहो अस्य गुरुचरणशुश्रूषानुरागः । ( विचिन्त्य )  
भवत्वेवं तावद्गणिष्यामि । ( प्रकाशम् ) भो वयस्य नाहं राज्यसुखमेव केवलमुद्दिश्यैवं  
मणाभि । अन्यदपि ते करणीयमस्तयेव । [ अहो अस्स गुरुचरणसुस्सूसा-  
णुराभो । ( विचिन्त्य ) भोदु एवं दाव भणिसं । ( प्रकाशम् ) भो  
वअस्स ण अहं रज्जसुहं जजेव केवलं उद्दिसिथ एवं भणामि । अण्ण पि  
दे करणिज्जं अत्थि एव । ]

नायकः—वयस्य ननु कृतमेव यत्करणीयम् । पश्य

(Then enter the hero and the clown)

Hero—Friend Atrēya :

I know that [Youth (in 3rd line) ] is the abode of passion; not that I am not convinced that (this youth) is transient; or again (*vā*) who on earth does not know that (this youth) is averse (*vimukha*) to considerations of right and wrong? (And) Yet though contemptible, this youth under the sway of the senses will secure the fruit of my desire, even if it passes away thus while I am serving my parents with devotion. (5)

Clown— (With anger) Oh friend! You are not tired upto this long time of suffering this great (*idrśam*) misery of life in the forest for the sake of these old people (i.e. your parents) who are almost dead while living (*Jivanmrta*). Therefore, please (*prasīda*), desist (*nivṛtya*) even now from this insistence on the service of the feet of your parents (*guru*) and enjoy the pleasures of Kingship attractive due to enjoyment of your desires (to your heart's content).

Hero— Friend, you have not spoken properly. Since—

Does one look so well on the throne as when standing on the ground in front of his father? Is there that pleasure from Kingship which one gets in shampooing one's father's feet? Does one experience that satisfaction (*Dhṛti*) in the enjoyment of the three worlds as one gets in the leavings of parent(s). Kingship is indeed a worry to one who leaves his parents! Is there any good (*guna*) in it? (6)

Clown— (To himself) Oh, what a passion he has for service of the feet of parents! (Reflecting) well (*bhavatu*) then, I shall just say this much. (Aloud) Oh friend, I do not indeed say this merely in reference to the pleasures of Kingship; but you have surely to achieve something else too. Hero— (With a smile) Friend, have I indeed not achieved what required to be achieved? Just see—

स्याच्ये वर्तमनि योजिताः प्रकृतयः सन्तः सुखं स्थापिता

नीतो बन्धुजनस्तथात्मसमतां राज्येऽपि रक्षा कृता ।

दत्तो दत्तमनोरथाधिकफलः कल्पद्रुमोऽप्यर्थिने

किं कर्तव्यमतः परं कथय वा यत्ते स्थितं चेतसि ॥ ७ ॥

**विदूषकः**—भो वयस्य अत्यन्तसाहसिको मतङ्गहतकस्ते प्रतिपक्ष तस्मिन्न  
समासन्नस्थिते ते प्रधानामात्यसमधिष्ठितमपि त्वया विना राज्यं सुस्थितमिति  
न मे प्रतिभाति । [ भो वअस्ते अच्यन्तसाहसिको मदङ्गहदओ दे  
पांडिवक्ष्यो । तस्मि च समासण्णष्टिदे दे पहाणामच्चासमहिष्ठिदं पि तुए  
विणा रज्जं सुस्थिदं ति ण मे पांडिभादि । ]

**नायकः**—किं मतङ्गो राज्यं हरिष्यतीति शङ्करे ।

**विदूषकः**— अथ किम् । [ अध इं ]

**नायकः**—यदेवं ततः किं स्यात् । ननु स्वशरीरात्प्रभृति सर्वं परार्थमेव  
मया परिपाल्यते । यत्तु स्वयं न दीयते तत्तातानुरोधात् । तस्मिन्नेनाव-  
संस्तुना चिन्तितेन । वरं ताताजैवानुष्ठिता । आज्ञापितश्चास्मि तातेन ।  
यथा वस्ते जीमूतवाहन बहुदिवसपरिभोगदूरीकृतसमित्कुशकुमुपभुक्त-  
फलमूलकन्दनीवारप्रायमिदं स्थानं वर्तते । तदितो मलयपर्वतं गत्वा निवास-  
योग्यमाश्रमपदं निरूपयेति । तदेहि मलयपर्वतमेव गच्छावः ।

**विदूषकः**—यद्वानाज्ञापयति । [ जं भवं आणवेदि । ]

( उमौ परिकामतः । )

**विदूषकः**—( अग्रतोऽवलोक्य ) भो वयस्य प्रेक्षस्व प्रेक्षस्व एष खलु  
सरसघनचन्दनवनोत्सङ्गपरिमीङ्गनलः नवहलपरिमिलो विषम तयोपहतजर्जरित-  
निर्जरोच्चलितशिशिरशीकरासारवाही प्रथमसंगमोत्कण्ठितप्रियाकण्ठग्रह इव  
मार्गपरिश्रममपनयन रोमाञ्चयति प्रियवयस्यं मलयमारुतः । [ भो वअस्ते  
पेक्ख पेक्ख एसो खु सरसघनचन्दणत्रणुसङ्गपरिमिलणलगगवहलपरिमिलो  
विसमतडोपहादजज्जरितणिज्ञारुच्चलिनसिसिरसीअरासारवाही पदमसङ्गमुक्तण्ठि-  
अपि आकण्ठग्रहो विअ मग्नपरिस्तमं अवणअन्तो रोमञ्चेदि पिअवअस्तं  
मलअमारुओ । ]

## FIRST ACT

On a right path have the subjects (*prakṛti*—or elements of sovereignty) been placed (*yojita*); the good are pleasantly established; (my) Kinsmen (*Bandhujana*) have been elevated to an equality with me; and security (*rakṣā*) has been established in the kingdom. I have given to the suppliant even the Kalpa-tree (wish-fulfilling tree) which gives a fruit in excess of the desire. What else is my duty beyond this? Tell me, oh friend, whatever be in your mind. (7)

Clown— Oh friend, the great adventurer, the wicked (*hataka*) Mataṅga is your adversary. And with him abiding in the vicinity (*saṃsanna*) your kingdom, even though wellplaced in (the hands of) your Chief Minister is not very safe without you—thus do I think. (Thus it seems to me).

Hero— Do you fear that Mataṅga will usurp my kingdom?

Clown— What else?

Hero— If so, then what may happen? Indeed all things inclusive of (*prabhṛti*) my body are being kept by me for the sake of others only. That I do not give myself over is due to deference (*anurodha*) to my father. Therefore (*tat*) why think of this improper thing (i.e. the kingdom)? Better to adhere to my father's command. And I have been commanded by father thus:—

“Son, Jīmūtavāhana, owing to many days' use this place is denuded of Samidhās (sacrificial faggots), kuṣa grass and flowers; the roots (*mula*), fruits, tubers (*kanda*) and Nīvāra grains (a kind of wild rice) are almost (*prāya*) used up (here). Therefore from hence go to the Malaya Mountain and see some spot for hermitage useful for residence there!!” Therefore let us (both) go to the Malaya Mountain itself.

Clown— As your Majesty commands. Come along, Sir.

(Both wander round)

Oh friend, see, look. Here (this Malaya breeze) cnarged with high (*Bahala*) fragrance on account of an all-round contact (*parimīlana*) with the top of the forest of moist (*sarasa*) and dense Sandal trees, wafting showers (*āsāra*) of the cool spray (*sīkara*) risen up (*ucchalita*) from the springs shivering in falling from the uneven slopes (*taṭa*) and as it were removing the fatigue of the journey by an embrace of one's beloved longing for a first union this Malaya breeze is causing horripilation on (my) dear friend.

नायकः—( विलोक्य ) अये प्राप्ता एव वयं मलथपर्वतम् ।  
 ( समन्तादवलोक्य ) अहो रामणीयकमस्य । तथा हि  
 माद्यत्कुञ्जरणण्डभिर्चिक्षणैर्भृशस्त्रवच्चन्दनः  
 कन्दत्कन्दरगद्वारो जलनिधेरास्फालितो वीचिभिः ।  
 पादालक्करक्तमौक्तिकशिलः सिद्धाङ्गनानां गतैः  
 दृष्टोऽयं मलयाच्चलः किमपि मे चेतः करोत्युत्सुकम् ॥ ८ ॥  
 तदेष्यत्रारुद्य निवासयोग्यं किञ्चिदाश्रमपदं निरूपयावः ।  
 विदूषकः—एवं कुर्वः । ( अग्रतः स्थित्वा ) एतु भवान् । ( आरोहणं  
 नाटयतः )

नायकः—( दक्षिणाक्षिस्पन्दनं सूचयन् विमृश्य ) सखे  
 दक्षिणं स्पन्दते चक्षुः फलाकाङ्क्षा न मे कचित् ।  
 न च मिथ्या मुनिवचः कथयिष्यति किं न्विदम् ॥ ९ ॥  
 विदूषकः—भो वयस्य आसनं ते प्रियं निवेदयति । [ भो वअस्स  
 आसणं दे पिअं णिवेदेदि । ]

नायकः—एवं नाम यथा ब्रवीति भवान् ।

विदूषकः—( विलोक्य ) भो वयस्य एतत्खलु सविशेषघनस्तिंगधपादपोप-  
 शोभितं सुरभिहविर्गन्धगर्भितोदामधूमनिर्गममनुद्विग्नसुखनिषण्णशावकगणं तपो-  
 बनमिव लक्ष्यते । [ भो वअस्स एदं खु सविसेसधणसिणिद्वपाअवोवसोहिदं  
 सुरहिहविर्गन्धगर्भिमण्णुदामधूमणिगमं अणुविग्नसुहणिसण्णसावअगणं तवो-  
 वण विद्य लक्खीअदि । ]

नायकः—सम्यगुपलक्षितम् । तपोवनमेवैतत् । कुरुतः  
 वासोर्थं द्ययेव नातिपृथवः कृत्तास्तरुणां त्वचो  
 भग्नालक्ष्यजरत्कमण्डलु नभःस्वच्छं पयो नैर्झरम् ।  
 दृश्यन्ते श्रुटितोऽज्ञिताश्च बटुभिर्मौञ्ज्यः क्वचिन्मेखला  
 नित्याकर्णनया शुकेन च पदं साम्नामिदं पठयते ॥ १० ॥  
 तदेहि प्रविशावलोकयावः ( प्रवेशं नाटयतः )

Hero—(Observing), Friend (Aye) we have even reached the Malaya mountain! (looking around) Oh the beauty of it! Clearly (tathā hi) :—

(This Malaya mountain) with its dripping sandal trees notched (bhagna) by the rubbing of the broad cheeks (wall-like-cheeks) of the rutting quarter-elephants, with its echoing deep valleys (or valleys and vales) being lashed (furiously) by the billows of the sea, with its pearly slabs reddened (rakta) on account of the movements (gati) of the beautiful Siddha ladies by the alaktaka dye on their feet, here this Malaya mountain is seen; it makes my heart indescribably (kimapi) restless (utsuka, it longs for something in-describable). (8)

Come then. Going up here let us both see some good spot for (making) a hermitage fit for long (ni) residence.

Clown—Thus we do. (Going ahead). Come along, Sir.

[Both gesticulate ascent (on the mountain)].

Hero—(Suggesting the throbbing of his right eye and in thought).

Friend (my) right eye throbs; I have no expectation of (any) result; the words of sages cannot be false; what does it possibly indicate (kathayiṣyati)? (9)

Clown—Oh friend it indicates that some welcome (priya) thing is around (āsanna-near) for you.

Hero—So indeed as you say.

Clown—(Looking around) Oh friend, see, look. This (part) indeed looks like a penance-grove, beautified by peculiarly thick and oily trees, with exit of thick (uddāma) smoke blended with the fragrance of odorous oblations, with swarms of young deer (śāvaka) lying undisturbed (an-udvigna) and happily.

Hero—Well seen! This is indeed (ēva) a penance-grove.

For,

For clothing there are the barks (tvac) of trees cut off in not very big (sizes) as if through compassion; there is spring (nairzarē) water sky-clear and with many old (jarat) broken waterpots; at some places there also come to view muñja girdles thrown away by young students (batu) after they have snapped (trutitozzita); and due to constant listening this line of the Sāmans is (here) being recited by the parrot. (10)

Therefore come. We (both) shall enter and see.

(They show entering inside)

नायकः—( सविस्मयं विलाक्य ) अहो तु खलु मुद्रितमुनिजनप्रविचार्यमाण-  
संदिग्धवेदवाक्यविस्तरस्य पठद्वृजनच्छिद्यमानार्द्रसमिधस्तापसकुमारिकापूर्य-  
माणवालवृक्षालवालस्य प्रशान्तरमणीयता तपोवनस्य । इह हि

मधुरमिव वदन्ति स्वागतं भृङ्गशब्दै-  
र्नतिमिव फलनम्रैः कुर्वतेऽमी शिरोभिः ।  
मम ददत इवाध्यं पुष्पवृष्टिं किरन्तः  
कथमतिथिसपयां शिक्षिताः शाखिनोऽपि ॥ ११ ॥

तन्निवासयोग्यमिदं तपोवनम् । मन्ये भविष्यतीह वसतामस्माकं परा निर्वृतिः ।  
विदूषकः—भो वयस्य किं तु खल्वेते ईषद्वलितकन्धरा निश्चलमुख-  
निस्सरद्वरदलितदर्भकवलाः समुन्नमितदत्तैककर्णाः सुखनिमीलितलोचना  
आकर्णयन्त इव हरिणा लक्ष्यन्ते । [ भो वअस्स किं ए खु एदे ईसिव-  
लिअकन्धरा निच्चलमुहनिस्सरन्तदरदलिअदब्धकवला समुण्णमिदादिणैककर्णा  
णिमीलिदलोअणा आअण्णअन्ता विअ हरिणा लक्खीअन्ति । ]

नायकः—( कर्ण दत्वा ) सखे सम्यगुपलक्षितम् । तथा हि  
स्थानप्राप्त्या दधानं प्रकटितगमकां मन्द्रतारव्यवस्थां  
निन्दादिन्या विषद्या मिलितमलिरुतेनेव तन्त्रीस्वनेन ।  
एते दन्तान्तरालस्थिततृणकवलच्छेदशब्दं नियम्य  
व्याजिह्नाङ्गाः कुरङ्गाः स्फुटललितपदं गीतमाकर्णयान्ति ॥ १२ ॥

विदूषकः—भो वयस्य कः पुनरेष तपोवने गायति । [ भो वअस्स को  
उण एसो तवोवणे गाअदि । ]

नायकः—यथैताः कोमलाङ्गुलितलाभिहन्यमाना नातिस्फुटं क्षणन्ति तन्त्र्यः  
काकलीप्रधानं गीयते तथा तर्कयामि । ( अङ्गुलयग्रेणाग्रतो निर्दिशन् )  
अस्मिन्नायतने देवतामाराधयन्ती काचिद्विव्ययोषिदुपवीण्यति ।

विदूषकः—भो वयस्य एष्यावामपि देवतायतनं प्रेक्षावहे । [ भो वअस्स ए-  
हि अम्हेवि देवदाभदणं पेक्खम्ह । ]

**Hero**—(Looking in surprise) Oh indeed the very peaceful delightfulness of the penance-grove—where the details (*vistara*) of doubtful vedic texts (*vākyā*) are being fully (*pra*) discussed by the happy sages, where moist sacrificial faggots are being cut by the reciting young students, where the basins of young trees are being filled by the daughters of ascetics (or ascetic girls)! Here certainly—

Even the trees are as it were reciting a sweet welcome through the humming of bees, these (trees) are as it were making a salutation by means of their tops bent down under the (weight of their) fruit, they are as it were presenting me a respectful offering (*arghya*) while scattering a shower of flowers; how even the trees are taught the service of guests (i.e. hospitality)! (11)

Therefore this penance-grove is good for our habitation. I feel (*manyē*) that while we stay here we shall attain the highest (*parā*) bliss (*nirvṛtti*).

**Clown**—(Looking here and there) Oh friend, what possibly can these deer—with their necks slightly turned, with the slightly (*dara*) chewed (*dalita*) mouthfuls (*kavala*) of darbha grass slipping from their motionless mouths, attentive with their one ear raised and their eyes closed in pleasure—seem to listen?

**Hero**—(Listening) Friend, well-marked! So certainly—

These antelopes regulating the sound of the chewing of the mouthfuls of grass remaining (*sthita*) between their teeth (and) with their bodies bent (*vyājihma*) listen to a song with its words clear and elegant (*lalita*), a song which by the attainment of the proper place (*sthāna*—of articulation) exhibits arrangement of the *mandra* (bass) and the *tāra* (treble) notes by displaying the *gamakas* blended with the notes (*svana*) of the chords of the sounding (*nirhrādīnī*) lute (*vipañci*) as though with the humming of the bees. (12)

**Clown**—Oh friend, who here (*ēsa*) again is singing in this penance-grove?

**Hero**—Since the chords being struck by the delicate pressings by the [left hand (*tala*) ] fingers do not sound very distinctly and since the song is chiefly in a sweet low tone (*Kākali*) I conclude—(pointing out in front by the tip of the finger) that in this temple some divine lady (*yosit*) propitiating a deity is playing on the lute (*upavīṇayati*) (before a Deity).

**Clown**— Oh friend, come on. We two also shall see this temple.

नायकः—साधूकं भवता । बन्द्याः खलु देवताः । ( उपर्सर्पन्सहसा स्थिता )  
वयस्य कदाचिद्द्रष्टुमनहौऽयं स्त्रीजनो भवति । तदनेन तावत्तमालगुल्म-  
केनान्तरितौ देवतादर्शनवसरं प्रतिपालयावः । ( तथा कुरुतः )  
( ततः प्रविश्यति भूमावुपविष्टा वीणां वादयन्ती मलयवती चेटी च )

नायिका—( संकृतमाभित्य गायति )

उत्कुलुकमलकेसरपरागगौरद्युते मम हि गौरि ।

अभिवाञ्छितं प्रसिद्धयतु भगवति युष्मत्प्रसादेन ॥ १३ ॥

नायकः—( कर्ण दत्त्वा ) वयस्य अहो गीतमहो वादितम् । तथा हि

व्यक्तिर्व्यञ्जनधातुना दशविधेनाप्यन्न लब्धामुना

विस्पष्टो द्वुतमध्यलम्बितपारिच्छिन्नलिधायं लयः ।

गोपुच्छप्रमुखाः क्रमेण यतयस्तिस्त्रोऽपि संपादिता-

स्तत्त्वाघानुगताश्च वाचविधयः सम्यक्त्रयो दर्शिताः ॥ १४ ॥

चेटी—( सप्रणयम् ) भर्तृदारिके चिरं खलु त्वया वादितम् । न खलु ते  
परिश्रमोऽग्रहस्तानाम् । [ भट्टिदारिए चिरं खु तुए वादिदं । ण खु दे  
परिस्समो अगगहत्थाणं । ]

नायिका—( साधिक्षेपम् ) इझे चतुरिके गौर्याः पुरतो वीणां वादयन्त्या  
मे कुतोऽग्रहस्तानां परिश्रमः । [ इझे चतुरिए गौरिए पुरदो वीण वादअन्ताएि  
६ कुदो मे अगगहत्थाणं परिस्समो । ]

चेटी—भर्तृदारिके ननु भणामि किमेतस्या देव्या निष्कर्णायाः पुरतो  
वादितेन यैतावन्तं कालं कन्यकाजनदुःक्खरैर्नियमोपवासैराराधयन्त्या अद्यापि न  
तै प्रसादं दर्शयति । [ भट्टिदारिए णं भणामि किं एदाए देवीए  
णिष्कर्णाए पुरदो वाइदेण जा एच्चिअं कालं कण्णआजणदुङ्करोहि णिअमो-  
पवासेहि आराधअन्तीए अजजवि ण दे पसादं दंसेदि । ]

विद्युषकः—मो वयस्य कन्यका खल्वेषा तर्तिक न प्रेक्षावहे । [ मो वअस्स  
कण्णआ खु एसा ता किं ण पेक्खझ । ]

Hero—Well said by you. Deities must indeed be saluted. (Approaching, and stopping all of a sudden). Friend, perhaps this lady might be one whom it is not proper (for us) to look at. Therefore let us get behind (*antarita*—concealed) this *tamāla* grove and await the opportunity for a visit to the diety. (They do so).

*(Then enter sitting on the ground and playing a lute—  
Malayavatī and her maid).*

Heroine—*(Taking to Sanskrit, sings):*

Oh revered Gaurī, with a fair splendour like the pollen of the filaments of a full-blown lotus, let my desire be fulfilled indeed through your kindness (or favour). (13)

Hero—*(Giving his ear)* O friend, what a (beautiful) song, beautiful music (*vādita*)! And surely—

Distinctness by the tenfold *Vyanjanā* mode (*Dhātu*) even has been here attained by her; this threefold '*laya*' (time) divided by the quick (*druta*), medium (*madhya*) and slow (*lambita*) has become very distinct. In due order (*kramēṇa*) have all (*api*) the three pauses been rendered with "*Gopuccha*" as the principal (pause) and the three modes (*vidhi*) of playing—viz. the *tattva* (the slow time), the "*ogha*" (the quick time), and the "*anugata*" (medium or moderate time) are satisfactorily (*samyak*) exhibited. (14)

Maid—*(Candidly)* Princess, you have long indeed played (upon the lute). Are your fingers not tired indeed?

Heroine—*(In reproach)* Oh Caturikā! while playing upon the lute in front of the Goddess how can there be any fatigue for my fingers?

Maid—Princess, I say—what is the use of playing upon the lute in the presence of such an unkind Goddess, who does not show you any favour when you are worshipping her with vows and fasts arduous for young girls for such a long time?

Clown—Oh friend, she is surely a maiden. Then why should we not see?

नायकः—को दोषः । निर्दोषदर्शना हि कन्यका । किन्तु कदाचि-  
दस्मान्दृष्टा बालभावसुलभलज्जासाध्वसान्न चिरमिह तिष्ठेत् । तदनेनैव  
लताजालान्तरेण पश्यावः । ( उभौ तथा पश्यतः )

विदुषकः—( दृष्टा सविस्मयम् ) भो वयस्य प्रेक्षस्व प्रेक्षस्व । अहो  
आश्रयम् । न केवलं वीणाविज्ञानेनैव कर्णयोः सुखं करोति । वीणाविज्ञाना-  
नुरूपेण रूपेणाप्यक्षणोः सुखमुत्पादयति । का पुनरेषा भविष्यति । किं  
तावदेवा । अथवा नागकन्यका । आहोस्त्रिद्विद्याधरदारिका । उताहो  
सिद्धकुलसंभवेति । [ भो वअस्स पेक्ख पेक्ख अह अच्छरिअ । ण केवलं  
वीणाए कण्णाणं सुहं करेदि जाव इमिणा वीणाविण्णाणाणुरूपेण रूपेणवि  
अच्छिणं सुहं उप्पादेदि । का उण एसा भविस्सदि । किं दाव देवी ।  
अहवा णाअकण्णआ । आहो विज्जाहरदारिआ । उदाहो सिद्धकुलसंभवेति । ]

नायकः—( सप्तहमवलोकयन् ) वयस्य केयमिति नावगच्छामि । एत-  
त्पुनरहं जानामि

स्वर्गलीयादि तत्कृतार्थमभवच्छ्रुः सहस्रं हरे-  
नांगी चेन्न रसातलं शशमृता शून्यं मुखेऽस्याः सति ।  
जातिनैः सकलान्यजातिजायिनी विद्याधरी चेदियं  
स्यात्सिद्धान्वयजा यदि त्रिभुवने सिद्धाः प्रसिद्धास्ततः ॥ १५ ॥

विदुषकः—( नायकमवलोक्य सहर्षमात्मगतम् ) दिष्ठा चिरस्य तावकालस्य  
पतितः खल्वेष गोचरे मन्मथस्य । अथवा ममैवैकस्य ( आत्मानं निर्दिश्य )  
ब्राह्मणस्य । [ दिष्ठिआ चिरस्य दाव कालस्स पडिदो खु एसो गोअरे  
मम्महस्स । ( आत्मानं निर्दिश्य ) अहवा मम एव एकस्स ब्रह्मणस्स । ]

चेटी—( सप्रणयम् ) भर्तृदारिके ननु भणामि किमेतस्या निष्कर्णायाः  
पुरतो बादितेन । [ भट्टिदारिए ण भणामि कि एदाए णिकर्णाए पुरदो  
बाइदेण । ] ( इति वीणामाक्षिपति )

Hero—What harm (is there) ? Virgins surely may be looked at without sin (*dosa*) ! But perhaps seeing us she may not stay here long (enough) due to fear and bashfulness easy to maidenhood. Therefore let us both see from behind these tamāla trees.

(*Both espy thus,*)

Clown—(*Seeing, in dismay*) Oh friend, see, look. A wonder, a miracle! Not only does she please the ears by her great (practical) knowledge (*vijñāna*) of (playing on) the lute, but by her beauty corresponding to her skill on the lute she gives delight to the eyes too. Who then can she be? Can she be then a Goddess? Or a Nāga maiden? Perchance the daughter of a Vidyādhara, or one born of a Siddha family?

Hero—(*Looking longingly*) Friend, I cannot decide who she may be. But I (surely) know this—

If she be a woman from heaven then the thousand eyes of Hari (i.e. Indra) have surely had their wish (fulfilled). If she can be a Nāga maiden, then the *Rasātala* (lower regions below the earth) is not without its moon (*Śasabhyt*) with her face present there. (This) race of ours is (surely) victorious over all other races if she be any Vidyādhara's daughter. If (again) she is born of a Siddha family (*anvaya*) then in all the three worlds the Siddhās have become famous. (15)

Maid—(*Looking at the hero and with joy to himself*) Fortunately (*distyā*) it is after a long time that he has surely (here) fallen in the power of Love (i.e. range of Cupid). (Pointing at himself and gesticulating feasting). Or surely and certainly under the power of me alone—a Brāhmaṇa!

Maid—(*Candidly*) Princess, do I not say—what is the use of playing (upon the lute) before this pitiless Goddess who is not pleased. (She draws away the lute).

नायिका—( सरोषम् ) हङ्गे मा भगवतीं गौरिमधिक्षिप । ननु कृतो  
मेऽव्य भगवत्या प्रसादः । [ हङ्गे मा भअवदि गोरि अधिक्षिव । णं  
किदो मे अज्ज भअवदीए पसादो । ]

चेटी—( सर्हर्षम् ) भर्तृदारिके कथय तावत्कीदशोऽसौ । [ भट्टिदारिए  
कहेहि दाव कीदिसो सो । ]

नायिका—हङ्गे जानामि । अच्य स्वप्न एवमेव वीणां वादथन्ती भगवत्या  
गौर्या भणितास्मि । वस्ते परितुष्टिस्मि तवैतेन वीणाविज्ञानातिशयेनानया च  
अवलाजनदुष्करया असाधारणया ममोपरि भक्त्या । तद्विद्याधरचक्रवर्त्य-  
चिरेण स्वयमेव ते पाणिग्रहणं निर्वर्तयिष्यतीति । [ हङ्गे जानामि । अज्ज  
सिविणए एवं एवं वीणं वादअन्ती भअवदीए गोरीए भणिदम्हि । वच्छे  
परितुष्टिम्हि तुह एदिणा वीणाविणाणादिसएण इमाए अ बालजणदुक्कराए  
असाहारणाए ममोवरि भक्तीए । ता विज्ञाहरचक्रवत्ती अहरेण सअं एवं दे  
पाणिग्रहणं निवत्तइसदिति । ]

चेटी—( सर्हर्षम् ) भर्तृदारिके यद्येवं तर्तिक स्वप्न इति भणसि । ननु  
हृदयस्थितो वरो भगवत्या देव्या दत्तः । [ भट्टिदारिए जह एवं ता कीस  
सिविणओति भणासि । णं हिअत्यिदो वरो भअवदीए देवीए दिणो । ]

विदूषकः— भो वयस्य अवसरः खल्वेष आवयोदेवीदर्शनस्य । तदेहि  
प्रविशावः । [ भो वअस्स अवसरो खु एसो अद्वाणं देवीदंसणस्स । ता  
एहि पविसह । ]

नायकः— न तावधविशामि ।

विदूषकः—( अनिच्छन्तमपि नायकं बलादाकर्षति । उपसृत्य ) स्वस्ति  
भवत्यै । सत्यमेव चतुरिका भणति । वर एव ते एष देव्या दत्तः [ सोत्य  
भोदिए । सच्चकं एव चकुरिआ भणादि । वरो एव दे एसो देवीए दिणो । ]

नायिका—( साध्वसमुत्तिष्ठन्ती नायकमुद्दिश्य अपवार्य ) हङ्गे को तु  
खल्वेषः । [ हङ्गे को णु खु एसो । ]

Herione— (*In anger*) Oh! Do not reproach Divine Gaurī. To day I have indeed been favoured by the divine Goddess.

Maid— (*In joy*) Princess, please, tell me what sort of favour it is?

Herione— Friend, today in a dream I recollect I was told by divine Gaurī while I was playing on a lute just like this:— “Dear child Malayavatī, I am completely satisfied by this your excellence in the skill of playing upon the lute and this uncommon devotion to me which is difficult for womenfolk. Therefore the Vidyādhara sovereign will before long and of his own free will (*svayamēva*) will accept your hand in (marriage).”

Maid— (*In joy*) Princess, if this is so, why (do you) call it a dream? Is it not that a husband (*vara*—or a boon) after your own heart has been given to you by the Goddess?

Clown— Oh friend, it is surely time we both paid a visit to the Goddess! Then come, let us go near.

Hero— No, I shall not enter just now.

Clown— (*Forcibly drags the hero even though unwilling*).

(Both enter the temple)

Clown— (*Approaching*) Hail to Your Ladyship. Madam, Caturikā speaks the truth only! This is indeed a husband (or a boon) granted to you by the Goddess.

Herione— (*Rising in fear—with reference to the Hero—aside*) Friend, who indeed is he (the Hero) ? ;

चेटी—( नायकं निरूप्यापवार्य ) अनया अनन्यसदृश्याकृत्या एष स  
मगवत्याः प्रसाद इति तर्कयामि । [ इमाए अणण्णसरिसीए आकिर्दीए  
एसो सो भवदीए पसादोत्ति तकेमि । ]

( नायिकां सलजं सस्पृहं च नायकमवलोकयति )

नायकः—

तनुरियं तरलायतलोचने श्वसितकम्पितपीनघनस्तनि ।

अममलं तपसैव गता पुनः किमिति संभ्रमधारिणि खिर्यसे ॥ १६ ॥

नायिका—( अपवार्य ) इजे अतिसाध्वसेन न शकोम्येतस्याभिमुखी  
स्थातुम् । [ हजे आदिसद्वसेण ण सक्षणोमि एदस्स अहिमुही ठाढुं । ]

( नायकं सलजं तिर्यक्पश्यन्ती किञ्चित्परावृत्तमुखी तिष्ठति ।

चेटी—भर्तृदारिके किमेत् । [ भट्टिदारिए कि एदं । ]

नायिका—इजे न शकोम्येतस्यासने स्थातुम् । तदेष्यन्यतो गच्छावः ।

( इति उत्थातुमिच्छति ) [ हजे ण सक्षणोमि एदस्स आसणे चिद्धिदुं ।

ता एहि अणदो गच्छाव । ]

विदृषकः—भो विमेति खलु एषा । मम पठितविद्यामिवैनां मुहूर्तं धारयामि ।

[ भो भाअदि क्वचु एसा । मम पठिदविजं विअ मुहूरतं धारेमि । ]

नायकः—को दोषः ।

विदृषकः—भवति किमत्र युष्माकं तपोवन ईदृश आचारो येनातिथि-  
रागतो वाङ्मात्रेणापि न संभाव्यते । [ भोदि कि एत्थ तुङ्गाणं तवोश्ये  
ईदिसो आआरो जेण अदिही आअदो वाआमत्तेणवि ण संभावीअदि । ]

चेटी—( नायिकां दृष्टात्मगतम् ) अनुरज्यत इवात्रैतस्या दृष्टिः ।

भवत्वेवं तावन्दणिष्यामि । ( प्रकाशम् ) भर्तृदारिके युक्तं भणति ब्राह्मणः ।

उचितः खलु तेऽतिथिनसत्कारः । तत्कस्मादेतस्मिन्महानुभाव एवं

प्रतिपत्तिमूढा तिष्ठसि । अथवा तिष्ठ त्वम् । अहमेव यथानुरूपं करिष्यामि ।

(नायकमुद्दिश्य) स्वागतं महाभागस्य । आसनपरिग्रहेणालंकरोत्तिमं प्रदेशमार्ये ।

[ अणुरज्जदि विअ एत्थ एदाए दिढी । भोदु एवं दाव भणिस्सं । (प्रकाशम् )

भट्टिदारिए जुतं भणादि बहाणो । उचिदो खु दे अदिहिजणसक्कारो । ता  
कीस एदस्स महाणुभावे एवं पडिवत्तिमूढा चिट्ठसि । अहवा चिट्ठु तुमं ।

**Maid**—(*Looking at the hero, aside*) On account of this extra-ordinary form (of his), I guess he must be the same favour of Gauri.

(*Heroine keeps looking bashfully and longingly at the hero*).

**Hero**—

Oh lady with tremulous and long eyes, with plump (pīna) and compact (ghana) breasts which are agitated by breathing, this body of yours has already had sufficient exhaustion through (your) penance; then why again is it, oh respectful one (or hurried one—sambhrama), being exercised? (16)

**Herione**—(*Aside*) Friend, on account of great fear (or nervousness—sādhvasa) I am not able to stand facing (sam-mukha) him. (Sees the hero sideways with a blush and stands with her face slightly turned).

**Maid**—Princess, what is this?

3

**Herione**—Friend, I am unable to stand while he is near. Therefore come, let us go elsewhere. (So desires to raise herself).

**Clown**—Oh, she is indeed afraid. I shall detain her for a while (muhūrta) like my learning which I have studied.

**Hero**—What harm (is there)?

**Clown**—Your Ladyship! Is this the practice in your penance-grove (or why this behaviour of yours in this grove here) that a guest who has arrived is not welcomed even with a single word (or by so much as mere words even)?

**Maid**—(*Looking to the heroine, to herself*) Her eyes are surely (iva) delighted in looking at him (atra). Well, then I shall say this—(Aloud), Princess, the Brahmin declares rightly. It is indeed proper for you to welcome the guest. Then why are you so perplexed (mūḍha) in your respectful behaviour (pratipatti) towards such a great person (i.e. why are you at a loss to know the exact behaviour towards this great person)? Or you may wait. I my-

अहं एवं जहाणुरुवं करिस्तं । ( नायकमुद्दिश्य ) साअदं महाभाअस्त ।  
आसणपरि गहैण अलंकरेदु इमं पदेसं अजो । ]

विद्युषकः— भो वयस्य शोभनमेषा भणति । उपविश्यात्र मुहूर्तं  
विश्राम्यावः । [ भो वअस्त सोहणं एसा भणादि । उवविसिअ एत्थं मुहूर्तां  
वीसमहा । ]

नायकः—युक्तमाह भवान् । ( इति उपविशतः )

नाथिका—( चेटीमुद्दिश्य ) अयि परिहासशीले मैवं कुश । यदि  
कदापि कोऽपि तापसः प्रेक्षते ततो मामविनीतेति संभावयिष्यति ।  
[ अह परिहासशीले मा एवं करेहि । कदापि कोवि तावसो पेक्खदि । तदो  
मं अविणीदेति संभावहस्तदि । ]

( ततः प्रविशति तापसः )

तापसः—आशापितोऽस्मि कुलपतिना कौशिकेन । यथा वत्स  
शाण्डिल्य पितुराज्ञया सिद्धयुवराजमित्रावसुर्भविष्यद्विद्याधरकवर्तिनं कुमारं  
जीमूतवाहनमिहैव मलयपर्वते छापि वर्तमानं भगिन्या मलयवत्या वरहे-  
तोद्रेष्टुमद्य गतः । तं च प्रतीक्षमाणाया मलयवत्याः कदाचिन्मध्य-  
दिनसवनवेलातिक्रामेत् । तदेनामाहुयागच्छेति । ततो यावद्वौरीगृहमेव-  
गत्वा मलयवतीमाकार्यं गच्छामि । ( परिकम्य भूमि निरूप्य सविस्मयम् )  
अये कस्य पुनरियं पांशुले भूप्रदेशे प्रकाशितचक्रवर्तिचिह्ना पदपङ्किः ।  
( अग्रतो जीमूतवाहनं निर्दिश्य ) नूनमस्यैवेयं महापुरुषस्य । तथा हि

उच्छीषः स्फुट पश्च मूर्धनि विभात्यूर्णेयमन्तर्भूक्तो-  
श्वक्षुस्तामरसानुकारि हरिणा वक्षःश्वलं स्पर्धते ।  
चक्राङ्कं च यथा पद्मद्वयमिदं मन्ये तथा कोऽप्ययं  
नो विद्याधरचक्रवर्तिपदवीमप्राप्य विश्राम्यति ॥ १७ ॥

self shall do what is proper. (Addressing the Hero). Welcome to you, my Lord (*Mahābhāga*). Please, (my) noble Lord may grace this place by accepting a seat.

Clown—Oh friend, she speaks well. Let us sit here and rest for a while.

Hero—Rightly do you say.

(*Thus both sit down*)

Herione—(*Addressing the Maid*) Oh jest-loving one, please do not do so. If some ascetic perchance looks around, then he may think that I am rude (or immodest).

(*Just then enter an ascetic*)

Ascetic—

I am ordered by Kauśika, the head of our teaching institution (*Kulapati*) thus:—"Child Śāṇḍilya, by his father's order the Siddha heir-apparent, Mitrāvasu has today gone to seek the future Vidyādhara Sovereign, Prince Jīmūtavāhana who is here only somewhere on the Malaya mountain, as a husband (*vara*) for (his) sister Malayavatī. In waiting for him perhaps Malayavatī's time of midday offering (or bath) may roll by; therefore call her and come." Therefore let me go to the Gaurī temple, call Malayavatī and go. *Moving about, seeing the place, and with surprise*) Oh! Whose line of footprints again is this with obvious (*prakaṭa*) signs of *cakra* in this dusty place? (Pointing out to Jīmūtavāhana in front). Can this not be the foot-print of this noble Lord himself? For—

This *ūṣṇīṣa* (characteristic mark of hair on the head of a Buddha denoting his future sanctity) is clearly seen here on the head, this circle of hair (*ūrṇā*) between the two eye-brows, these eyes resembling lotuses (*tāmarasa*), (this) broad chest (*vakṣasthala*) competes with a lion (or *Hari*), and this (his) pair of feet with the marks of the *Cakra*—From all this (*yathā....tathā*) I think whoever this person may be, he will not rest without obtaining the position (*padavī*) of the sovereign of the *Vidyādharaś*. (17)

अथवा कृतं संदेहेन । व्यक्तमनेनैव जीमूतवाहनेन भवितव्यम् ।  
( मलयवतीं निरुत्य ) अये इयमपि राजपुत्री । ( उभौ विलोक्य )  
चिरात्स्वलु युक्तकारी विधिः स्याच्यदि युगलमेतदन्योन्यानुरूपं धटयेत् ।  
( उपसूत्य नायकमुद्दिश्य ) स्वस्ति भवते ।

नायकः—( उत्थाय ) भगवन् जीमूतवाहनोऽभिवादयते । ( उत्थातु-  
मिच्छति )

तापसः—अलमलमध्युत्थानेन । ननु सर्वस्याभ्यागतो गुरुरिति भवा-  
नेवास्माकं पूज्यः । तद्यथासुखं स्थीयताम् ।

नायिका—आर्य प्रणमामि [ अज्ज पणमामि । ]

तापसः—वस्ते अनुरूपर्वृगामिनी भूयाः । राजपुत्रि स्वामाह कुलपतिः  
कौशिको यथातिक्रामति मध्यर्यंदिनसवनवेला तत्त्वरितमागम्यतामिति ।

नायिका—यद्रुरुराजापयति ( उत्थाय निःश्वस्यात्मगतम् )

एकतो गुरुवचनमन्यतो दयितदर्शनसुखानि ।

गमनागमनविमूढमद्यापि दोलायते मे हृदयम् ॥ १८ ॥

[ जं गुरु आणवेदि ।

एकतो गुरुवभणं अणणतो दद्यदंसणसुहाइ ।

गमणागमणविमूढं अज्जपि दोलपदि मे हितवम् ॥ १८ ॥ ]

( सलच्जं सानुरागं च नायकं तिर्थकपश्यन्ती तापससहिता निष्क्रान्ता नायिका  
चेटी च )

नायकः—( सोक्षणं निःश्वस्य नायिकां पश्यन् )

अनया जघनाभोगभरमन्यरथानया ।

अन्यतोऽपि वजन्त्या मे हृदये निहितं पदम् ॥ १९ ॥

विद्युषकः—भो दृष्टं त्वया यत्प्रेक्षितव्यम् । श्रुतं यच्छ्रोतव्यम् । तदिदानीं  
मध्याह्नसूर्यकिरणसंतापद्विगुणित इव मे जठराग्निर्भरमधमायते । तदेहि  
निष्कामावः । येन ब्राह्मणोऽतिथिर्मूत्रा मुनिजनसकाशाल्लब्धैः कन्दमूलफलैरपि  
तावत्प्राणघारणं करिष्यामि । [ भो दिः दुष्टं जं पेक्खिदत्तं । सुदं

Or enough of (*kṛtam*) doubt. This one himself must clearly be Jīmūtavāhana. (Seeing Malayavatī) Oh here is too Princess Malayavatī. (Looking at both) After a long time would the creator indeed be doing the right thing (*yuktakāri*) if he brings together this mutually suited pair.

(Approaching, to the Hero)

Hail to Your Lordship.  
Hero—oh revered one!—(it is) Jīmūtavāhana saluting (*wishes to rise*).

Ascetic—Enough, away with standing up in respect. You yourself deserve to be respected by us since the rule (*iti*) indeed is that “To all the guest is respectable” (*guru*). Therefore, please, be at ease.

Herione—Sir, I salute (you).

Ascetic—(Looking at the Heroine) Child! May you get united with a suitable husband. Princess, the head of—our teaching institution—Kauśika tells you: “As (yatha.... tat) the time of the midday oblation may pass by; you should come in (all) hurry.”

Heroine—As the preceptor orders. (Then she rises and with a sigh to herself)—

On one side there is the order of His Holiness and on the other side (here is) the pleasure of the sight of my beloved person! Hence at a loss to decide (*vimūḍha*) between going and not going my heart oscillates still.(18)

(With a blush, and lovingly eyeing the Hero sideways,  
exit accompanied by the Ascetic.)

Hero—(Heaving longingly, seeing the Heroine)—

By her with a slow gait (*yāna*, or slow steps) due to the burden of the expansive hips a step is laid on my heart even while she goes elsewhere. (19)

Clown—Oh, you have seen what ought to be seen; you have heard what deserves to be heard. Now therefore (*tad*) just now my gastric fire (*jātharāgnī*) as it were doubled by the heat of the rays of the midday sun, rages. Come then; let us go. So that I, a Brahmin, shall become a guest and by the tubers, roots and fruits at least obtained from the ascetics, I shall sustain my life.

जं सोद्ध्वं । ता दार्णी मज्जाण्णसूरक्षिरणसंदावदिउणिदो विअ मे उदरगी  
धमधमा अदि । ता एहि णिक्कमहा । जेण बहाणो अदिही भविअ  
मुणिजणसआसाहो लद्धेहि कन्दमूलफलेहि पि दाव पाणधारणं करिसं । ]

नायकः—( ऊर्ध्वमवलोक्य ) अये मध्यमध्यास्ते नभस्तलस्य भगवान्  
सहस्रदीधितिः । तथाहि

तापान्तत्क्षणघृष्टचन्दनरसापाण्डू कपोलौ वहन्  
संसक्तैर्निजकर्णतालपवनैः संवीज्यमानाननः ।  
संप्रत्येष विशेषसिक्कहृदयो हस्तांजिज्ञतैः शीकरै-  
गांढायलुकदुःसहामिव दशां धन्ते गजानां पतिः ॥ २० ॥  
तदेह्यावामपि गच्छावः । ( इति निष्क्रान्तैः )

इति प्रथमोऽङ्गकः ।

—

Hero—(*Looking above*) Oh, here this revered sun (lit. the thousand-rayed one) abides in the middle of the lower region of the sky). For—

Having his two cheeks rendered whitish by the sandal juice rubbed on at that very moment due to heat, fanning his face by constant breezes (*pavana*) from flapping of his own ears, now his chest sprinkled specially by the spray issuing (or thrown) from his trunk (*hasta*) this lord of elephants, as it were, undergoes a plight difficult to bear due to intense longing. (20)  
Come then, we both too shall go.

(*Exit*).

[HERE ENDS THE FIRST ACT.]

## द्वितीयोऽङ्कः



( ततः प्रविशति चेटी )

**चेटी**—आज्ञाप्तास्मि भर्तृदारिक्या मलयवत्या । यथा हञ्जे मनोहरिके अद्य चिरथिति मे भ्रातार्थमित्रावसुः । तल्लु गत्वा जानीहि किमागतो न वेति । ( परिकामति । नेपश्याभिमुखमवलोक्य ) तद्यथाज्ञसमनुतिष्ठामि । का पुनरेषा त्वरितत्वरितमित एवागच्छति । ( निरूप्य ) कथं चतुर्गिका । [ आण्णतम्हि भट्टिदारिआए मलअवदीए । जहा हञ्जे मणोहरिए अज्ज चिराअदिं मे भादुओ अज्जमित्रावसु । ता लहु गदुअ जागेहि कि आअदो ण वेति । ता जहाणतं अणुचित्तामि । ( परिकामति । नेपश्याभिमुखमवलोक्य ) का उण एसा तुरिदतुरिदं इदो एव आअच्छादि । ( निरूप्य ) कहं चतुरिआ । ]

( ततः प्रविशति द्वितीया चेटी )

**प्रथमा**—( उपसूत्य ) हला चतुरिके कि निमित्तं एवं त्वरितत्वरितं आगम्यते । [ हला चउरिए कि निमित्तं तुए एवं तुरिदतुरिदं आअच्छीअदि । ]

**द्वितीया**—हला मनोहरिके आज्ञाप्तास्मि भर्तृदारिक्या मलयवत्या । हञ्जे चतुरिके कुसुमावचयपरश्रिमनिःसहं मे शरीरम् । शरदातपजनितोऽयं मे संतापोऽधिकतरं बाधते । तद्वच्छ त्वं वालकदलीपत्रपरिक्षिते चन्दनलतागृहे चन्द्रमणिशिलातलं सज्जीकुर्विति । अनुष्टितं च मया यथाज्ञसम् । तद्यावद्वत्वा भर्तृदारिकायै निवेदयामि । [ हला मणोहरिए आणतहि भट्टिदारिआए मलअवदीए । हञ्जे चउरिए कुसुमावचअपरिस्समणीसहं मे सरीरं । सरदादवजणिदो अअं मे सन्दावो अहिअदरं बाधेदि । ता गच्छ तुम्ह वालकदलीपत्तपरि किखते चन्दणलताघरए चन्द्रमणिसिलाअं सज्जीकरेहिति । अणुचिट्ठिअं अ मए जहा आणतं । त जाव गदुअ भट्टिदारिआए निवेदेमि । ]

## ACT II

*(Then enter the Maid)*

**Maid**—I am ordered by Princess Malayavatī thus—“Friend Manoharikā, my brother, the venerable Mitrāvasu, is late (or delayed) today. Therefore quickly go and ascertain whether he has come or not. Therefore I am carrying out that order. (*Turns about. Looking at the tiring-room*). Who again is this one that comes in great hurry in this very direction? (Seeing closely) Oh (is it) Caturikā?

*(Then enter the Second Maid)*

**First Maid**—(*Coming near*) Oh Caturikā! For what reason are you coming thus in all hurry?

**Second Maid**—Oh Friend Manoharikā, I am ordered by Princess Malayavatī—Oh Caturikā, my body cannot bear the exertion of plucking flowers; this suffering (i.e. passion) springing from the autumnal heat is distressing me much more. Therefore you go and in the bower of sandal creepers overlaid with young plantain leaves get ready the slab of moonstone. And I have carried out the order. Therefore then let me go and report to the Princess.

प्रथमा—यद्येवं तल्लु गत्वा निवेदय येनास्यास्तत्र गताया उपशमिष्यति संतापः । [ जह एवं ता लहु गदुअ णिवेदेहि जेण से तहिं गदाए उवसमिस्सदि सन्दावो । ]

द्वितीया—( विद्यात्मगतम् ) नेदशस्तस्याः संतापो य एवमुपशमं गमिष्यति । विचित्ररमणीयं चन्दनलतागृहं प्रेक्षमाणाया अधिकतरं संतापो भविष्यतीति तर्क्यामि । तद्गच्छ त्वम् । अहमपि सज्जीकृतं मणिशिलात-लमिति गत्वा भर्तृदारिकायै निवेदयामि । [ ण ईरिसो से सन्दावो जो एवं उवसमं गविस्सदि । विचित्ररमणीयं चन्दनलताघरं पेक्खन्तीए अहिअदरं सन्दावो भविस्सदिति तक्षेमि । ( प्रकाशम् ) ता गच्छ तुमं । अहं पि सज्जीकिदं मणिशिलाअलंसि गदुअ भट्टिदारिआए णिवेदेमि । ]

( इति निष्कान्ते )

प्रवेशकः ।

( ततः प्रविशति सोत्कण्ठा मलयवती चेटी च )

नायिका—( निःश्वस्यात्मगतम् ) अयि हृदय तथा नाम तदा तस्मिन्जने लज्जया मां पराङ्मुखीकृत्येदानीमात्मना तत्र गतोऽसीत्यहो त आत्मंभरित्वम् । ( प्रकाशम् ) हज्जे आदेशय मे भगवत्या आयतनस्य मार्गम् । [ अयि हिअ तधा णाम तदा तस्सिं जेण लज्जाए मं परंमुहीकरिअ दाणि अप्पणा तहिं गदोसिति अहो दे अप्पंभरित्वं । ( प्रकाशम् ) हज्जे आदेसेहि मे भअवदीए आअदणस्त मग्गं । ]

चेटी—ननु चन्दनलतागृहं भर्तृदारिका प्रस्थिता णं चन्दणलदाघरअं भट्टिदारिआ पत्थिदा । ]

नायिका—( सलज्जम् ) हज्जे सुषु ल्या स्मारितास्मि । तदेहि तत्रैव गच्छावः । [ हज्जे सुषु त्रुए सुमराविदम्हि । ता एहि तहिं एवं गच्छह । ] चेटी—एत्वेतु भर्तृदारिका [ एटु एटु भट्टिदारिआ । ] ( अप्रतो गच्छति )

( नायिकान्यतो गच्छति )

First Maid-- If so, then go quickly and report so that when she goes there her agony may stop.

Second Maid— (*Laughing loudly, to herself*) Her suffering is not of such a type as would thus be alleviated. Even while she sees the beautiful and charming arbour of sandal-creepers her agony may get enhanced; that is how I guess! (*Aloud*) Then you go. I too, shall go and report to the Princess that the moon-stone slab is kept ready.

(*Exit both*)

[*Here ends the interlude*]

(*Then enter the impassioned Malayavatī and Maid*)

Herione— (*Sighing to herself*) Oh heart, In that manner having indeed made me turn away from that person then through bashfulness, now you have gone just there of yourself—is, oh, your great self-indulgence (or greed). (*Aloud*) Oh, show me the way to the temple of the Goddess.

Maid— Is it not that the Princess is proceeding to the sandal-creepers arbour?

Herione— (*In bashfulness*) Oh, well am I reminded by you. Come then, let us go there only.

Maid— Come, proceed, Princess. (*She goes ahead*).

(*Heroine goes elsewhere*)

चेटी—( पृष्ठतो दृष्ट्वा सोद्वेगमात्मगतम् ) अहो अस्याः शून्यहृदयत्वम् । कथं तदेव देवीभवनं प्रस्थिता । ( प्रकाशम् ) भर्तृदारिके नन्वितश्वन्दनलतागृहम् । तदित एहि तावत् । [ अहो से सुण्णहि अअत्तर्ण । कहं तं एव देवीभवनं पत्तिदा । ( प्रकाशम् ) भट्टिदारिए ण इदो चन्दणलदाधरअं । ता इदो एहि दाव । ] ( नायिका सविलक्षस्मितं तथा करोति )

चेटी—इदं चन्दनलतागृहम् तत्पविश्य चन्द्रमणिशिलातल उपविशतु भर्तृदारिका । [ इदं चन्दणलदाधरअं ता पविसिअ चन्द्रमणिसिलाअले उवर्विसिदु भट्टिदारिआ । ] ( उभे उपविशतः )

नायिका—भगवन् कुसुमायुध येन त्वं रूपशोभया निर्जितोऽसि तस्य त्वया न किमपि कृतम् । मम पुनरनपराद्याया अप्यबलेति कृत्वा प्रहरन्न लज्जसे । हञ्जे किं पुनर्वनपल्लवनिरुद्धसूर्यकिरणं तदेव चन्दनलतागृहं न मेऽद्यापि संतापदुःखमपनयति । ( निःश्वस्यात्मगतम् ) [ भवं कुसुमाउह जेण तुमं रूपसेहाए णिजिदोसि तस्स तुए ण किमपि किरं । मम उण अणवरद्दाएवि अबलेति करिण पहरन्तो ण लज्जेसि । ( आत्मानं निर्वर्ण्य मदनावस्थां नाटयन्ती प्रकाशम् ) हञ्जे कीस उण धणपल्लवणिरुद्धसूरकिरणं तं एव चन्दणलदाधरअं ण मे अज्जवि सन्दावदुक्खं अवणेदि । ]

चेटी—( सस्मितम् ) जानाम्यहमत्र कारणम् । किं पुनरसंभावनीयमिति भर्तृदारिका न तप्तिपद्यते । [ जाणामि अहं एत्थ कारणं । किं उण असंभावणीअंति भट्टिदारिआ ण तं पडिवज्जदि । ]

नायिका—( आत्मगतम् ) कथं लक्षितेवाहमेतया । तथापि पृच्छामि तावत् । हञ्जे किं तव एतेन । तत्कथय तावर्तिक तत्कारणम् । [ कहं लक्षिदा विअ अहं एदाए । तहाहि पुच्छिसं दाव । ( प्रकाशम् ) हञ्जे कि तुह एदिणा । ता कहेहि दाव किं तं कारणं । ]

चेटी—एष ते हृदयस्थितो वरः । [ एसो दे हिअअष्टिदो वरो । ] नायिका—( सहर्षं संसभ्रमोत्थाय द्वित्राणि पदानि गत्वा ) कुत्र कुत्र सः । [ कहिं कहिं सो । ]

चेटी—( उत्थाय सस्मितम् ) भर्तृदारिके सकः । [ भट्टिदारिए सो को । ] ( नायिका सलज्जमुपविश्याबोमुखी तिष्ठति )

**Maid**— (*Seeing behind, with alarm, to herself*) Oh, her absent-mindedness! How she starts to go to that very temple of the Goddess. (Aloud) Princess, is it not that this way is the sandal-creeper arbour! Therefore this way, com then.

(*Heroine does so with a forced smile*)

**Maid**— This is the sandal creeper arbour. Then entering, let the Princess sit down on the moon-stone slab.

(*Both sit down*)

**Heroine**— (*Sighing, to herself*) Revered flower-arrowed (Cupid), against him who has exceeded you in beauty of form, you have done nothing! And striking at me, who have not even offended (you), thinking she is weak (or helpless—*abalā*) how is it that you are not ashamed!! (Looking at herself and acting as a love-sick person, aloud) Oh, why again does that very sandal creeper arbour, keeping off the sun's rays by its thick foliage, does not today remove the agony of my passion?

**Maid**— (With a smile) I do know the reason here. But thinking it to be improbable Princess would not acknowledge it!

**Heroine**— (*To herself*) How (now), I seem to be marked by her! However I shall ask her just now. (Aloud) Well, what have you to do with that? Tell me immediately (*Tāvat*) what is that reason!

**Maid**— Here that *Vara* (husband) (or boon) of yours in your heart?

**Heroine**— (*Joyfully, rising hurriedly and going two or three paces*) Where, where is he?

**Maid**— (*Getting up with a smile*) Princess, who is he? (Blushing the heroine sits down and waits with her face hung down).

चेटी—भर्तृदारिके नन्वेएतदस्मि वक्तुकामा । एष ते हृदयस्थितो वर एव देव्या दत्त इति स्वप्ने प्रस्तुते यस्तत्क्षणमेव प्रविमुक्तकुमुमवाण ॥५॥ भर्तृदारिक्या दृष्टः स तेऽस्य संतापस्य कारणं येनैतत्स्वभावशीतलमपि चन्दनलतागृहं न ते संतापदुःखमपनयति । [भट्टिदारिएण एतदभिह वनुकामा एसो दे हिअअष्टिदो वरो एव देवीए दिणात्ति सिविणए पत्थाविदे जो तक्षणं एव पविमुक्तकुमुमवाणो विअ मअरद्धओ भट्टिदारिआए दिष्टो सो दे इमस्स सन्दावस्स कारणं जेण एदं सहावसीअलंपि चन्दणलताघरअं ण दे सन्दावदुक्लं अवणेदि । ]

नायिका—( चतुरिकाया अलकं स्पृशन्ती ) हज्जे चतुरिका खलु त्वम् । किं तेऽपरं प्रच्छाच्यते । तत्कथयिष्यामि । [ हज्जे चउरिआ खु तुमं । किं दे अवरं पच्छादीअदि । ता कहिसं । ]

चेटी—भर्तृदारिके ननु इदानीमेव कथितममुना वरालापमात्रजनितेन संब्रेमण । तदलं संब्रेमण कामसंतापेनच । यद्यहं चतुरिका तदा सोऽपि भर्तृदारिकामप्रेक्षमाणो न मुहूर्तमप्यन्यस्मन्नभिरस्यते तदिमपि मया लक्षितम् । [ भट्टिदारिएण दाणि एव कहिदं इमिणा वरालायमत्तजणिदेण सम्भेमण । ता अलं संब्रेमण कामसंदावेण अ । जइ अंहं चउरिआ तदा सोवि भट्टिदारिअं अपेक्षन्तो ण मुहूर्तअं पि चण्णहि आहिरमिस्सदित्ति ता एदंपि मए लक्खिवदं । ]

नायिका—( सास्त्रम् ) हज्जे कुतोऽस्माकमीदृशी भागधेयता । [ हज्जे कुदो अक्षाणं एदिसी भाअधेअदा । ]

चेटी—भर्तृदारिके मैवं भण । किं मधुमथनो वक्षःस्थलेन लक्ष्मीमनुद्रहन निर्वृतो भवति [ भट्टिदारिए मा एवं भण । किं महुमहणो वच्छत्तथलेण लक्ष्मि अणुव्वहन्तो णिव्वुदो होदि । ]

नायिका—किं स्वजनः प्रियं वर्जयित्वान्यद्गणितुं जानाति । सखि अतोऽपि मे संतापोऽधिकतरं वाधते यत्स महानुभावो वाञ्छात्रेणाप्यकृत-प्रतिपत्तिमदक्षिणेति मां संभावयिष्यति । [ किं सज्जो पिअं वज्जिअ अणं भणिदुं जाणेदि । सहि अदो वि मे सन्दावो अहिअदरं वाधेदि जं सो महाणुभावो वाआमेत्तकेण वि अकिदपडिवत्ति अदाक्षिणेति मं संभावइस्सदि । ]

Maid—Princess, is it not now itself proclaimed by this *Vara* (husband) of yours in your heart that was given by the goddess in your dream. When it started—that was at that moment itself seen by the Princess like a (second) Revered Flower—arrowed (Cupid) without his flowery arrows. He is the cause of this grief of yours! On which account even this naturally cool sandal creeper-bower cannot alleviate the agony of your passion!

Heroine—(*Caressing the curls of Caturikā*) Oh Caturikā, (clever) indeed you are! What else can be kept (or concealed) from you? So I shall tell it.

Maid—Princess, am I not about to say this—Here that flurry caused by the mere mention of (the word) *Vara*. Now then enough of the agitation and the fever of love! If I am (really) *Caturikā* then it is already apprehended by me that not seeing the Princess he too cannot be delighted in anything else even for a while (*Muhūrta*)!

Heroine—(*With tears*) Oh whence such (state of) good luck **for us?**

Maid—Princess, do not say so. Can Viṣṇu (the killer of Madhu) not having Laxmī on his broad bosom feel happy?

Heroine—Can one's kindred know to utter anything but pleasing? Friend, due to this (additional) reason too my agony pains me more that the noble one, who was not honoured by even so much as a mere word, would consider me to be discourteous!

चेटी—भर्तृदारिके मा रुदिहि । ... अथवा कथं न रोदिष्यति अतिशयमस्या हृदयसंतापो बाधते । तस्मिन्भिदानीमत्र करिष्यामि । तथा-वच्चननलतापल्लवरसमस्या हृदये दास्ये । ... भर्तृदारिके ननु भणामि मा रुदिहि । अयं खलु स्तनवर्तुलदत्तश्चननपल्लवरस एभिरनवरतपत्तिद्विर्बा-ष्पविन्दुभिरुष्णीकृतो न ते हृदयस्यैतं संतामपनयति । ]

[ भट्टिदारिए मा रोद । अहवा कहं ण रोइस्सदि । अदिसअं से हिअअस्स सन्दावो बाधेदि । ता किं दाणि एत्य करइसं । ता जाव चन्दणलदापल्लवरसं से हिअए दाइसं । ( उत्थाय चन्दनपल्लवं यहीत्वा निष्ठीच्य रसं हृदये ददाति ) भट्टिदारिए णं भणामि मा रोद । अअं खु थणवडुलदिणो चन्दणपल्लवरसो इमेहि अणवरदपडन्तेहि बाप्फविन्दुहि उण्हीकिदो ण दे हिअअस्स एदं सन्दावं अवणेदि । ]  
( कदलीपत्रमादाय वीजयति )

नायिका—( हस्तेन निवारयन्ती ) सखि मा वीजय । उष्णः खल्वेष कदलीदलमारुतः । [ सहि मा वीजेहि । उण्हो खु एसो कदलीदल-मारुओ । ]

चेटी—भर्तृदारिके मास्य दोषं कथय ।

करोषि धणतरुणचन्दणपल्लवसंसर्गशीतलमर्पीमम् ।

निःश्वासैस्त्वमेव कदलीदलमारुतमुष्णम् ॥

[ भट्टिदारिए मा इमस्स दोसं कहेहि ।

कुणसि धणतरुणचन्दनपल्लवसंसर्गसीदलंपि इमं ।

णीसासेहि तुमं एवं कअलीदलमारुअं उण्हं ॥ १ ॥ ]

नायिका—( सास्म ) सखि अस्ति कोऽप्यस्य संतापस्योपशमोपायः । [ सहि अतिथ कोवि इमस्स संदावस्स उवसमोवाओ । ]

चेटी—भर्तृदारिके अस्ति यदि स एवात्रागच्छति । [ भट्टिदारिए अतिथ जदि सो एत्य आअच्छदि । ]

( ततः प्रविशति नायको विदूषकश्च )

नायकः—

व्यावृत्यैव सितासितेक्षणरुचा तानाश्रमे शास्त्रिनः

कुर्वत्या विटपावसक्तविलसत्कृष्णाजिनौधानेव ।

यदु हष्टोऽस्मि तया मुनेरपि पुरस्तेनैव मच्याहृते

पुष्पेषो भवता मुधैव किमिति क्षिप्यन्त एते शराः ॥ २ ॥

**Hero**—Princess, do not weep. Or how would she not weep? Excessively does the pain of her heart torment her! Then what just now may I do in this matter? Therefore let me in the meantime (*yāvat*) apply the juice of the sprouts of the sandal-creeper to her bosom.

(*Rising she takes the sandal sprouts and squeezing them applies the juice to (Malayavati's) bosom*)

Princess, do I not say, please don't weep! This juice of sandal sprouts applied to your round breasts would surely not relieve this pain of the agony of your heart when it is rendered hot by these drops of tears falling continuously. (*She takes a plantain-leaf and fans her*).

**Heroine**—(By her hand prevents her) Oh friend, do not fan (me). Hot indeed is this wind from the plantain-leaf!!

**Maid**—Princess, do not tell (me) of its fault—

You yourself are rendering hot by your sighs this wind from the plantain-leaf, though (it) is cool on account of its contact with the thick and young sandal sprigs! (1)

**Heroine**—(*In tears*) Friend, is there any means whatsoever to alleviate this agony?

**Maid**—Princess, (yes) there is provided he himself comes here.

(*Then enter the hero and the clown*)

**Hero**—

With her bright and blue lustre from the eyes (i.e. glance) she made those trees in the hermitage as it were to possess numbers of shining and black (antelope) skins clinging to their branches (*Vitapa*) ; and when in her turning away itself (*Vyāvṛttyā ēva*) I was seen by her regardless of the presence of that ascetic and while I have been hit by that very (glance), why Oh Flower-arrowed (Cupid), by you are these arrows being hurled even fruitlessly (at me)? (2)

विदूषकः—भो वयस्य कुञ्च खलु ते गतं तद्वारत्वम् । [ भो वअस्स कहि  
क्खु दे गदं तं धीरत्तण । ]

नायकः—वयस्य । ननु धीर एवास्मि । कुतः  
नीताः किं न निशाः शशाङ्कघघला नाग्रात्मिन्दीवरं  
किं नोन्मीलितमालतीसुरभयः सोढाः प्रदोषानिलाः ।  
हुङ्कारा: कमलाकरे मयुलिहां किंवा मया न श्रुता  
निर्व्याजं विद्युरेष्वधीर इति मां येनाभिधत्ते भवान् ॥ ३ ॥

अथवा सम्यगभिहितं वयस्येन ।

स्त्रीहृदयेन न सोढाः क्षिसाः कुसुमेषवोऽप्यनङ्गेन ।

येनाद्यैव पुरस्तव वदामि धीर इति स कथमहम् ॥ ४ ॥

विदूषकः—( आत्मगतम् ) एवमधीरत्वं प्रतिपद्यमानेनाख्यातो महाननेन  
हृदयास्यावेगः । नद्यावत्थयेनमाक्षिप्यामि । ... भो वयस्य कस्मात्पुनरत्र  
त्वं लघवेव गुरुजनं शुश्रूपित्वेहागतः । [ एवमधीरत्तणं पदिवज्जन्तेण  
अचक्खिदां महन्तो अणोगे हिअस्स आयंगो । ता जाव कहै एव एदं  
आक्षिखवामि । ( प्रकाशम् ) भो वअस्स कीस उण अजज तुमं लहु एव  
गुरुअणं सुस्समिअ इह अगदो । ]

नायकः—वयस्य स्थाने खल्वेष प्रश्नः । कस्य वान्यस्यैतत्कथनीयम् । अद्य  
न्तरु ख्वेम जानामि सैव प्रियतमा ( अङ्गगुल्या निर्दिशन ) अत्र चन्दनलतागृहे  
चन्द्रकान्तमणिशिलायामुपविष्टा प्रणयकुपिता किमपि मामुपालभमानेव रुदती  
मया दृष्टा । तदिच्छामि स्वप्नानुभूतदयितासमागमरम्येऽस्मिन्नेव प्रदेशो  
दिवसशेषं समतिवाहयितुम । तदेहि गच्छावः ।

( परिक्रामतः )

विदूषकः—एतु एतु भवान् । [ एदु एदु भवं ]

चेटी—( कर्ण दत्ता समंभ्रमम् ) भर्तृदारिके पदशब्द इव श्रूयते ।  
[ भट्टिदारिए पदसदो यिअ सुणीअदि । ]

नायिका—( समंभ्रममात्मानं पश्यन्ती ) हङ्गे ममेष्वामाकारं प्रेष्य कोऽपि  
मे हृदयं कलयिष्यति । तदुत्तिष्ठानेन रक्ताशोकपादपेनान्तरिते प्रेक्षावहे तावत्क  
एष इति । [ हङ्गे मे ईदिसं आआरं पेक्षियते कोवि मे हिअं कलहसदि ।  
ता उठेहि । इमिणा रत्तासोअपादवेण अन्तरिदा पेक्षवह दाव को एसोत्ति । ]  
( तथा कुरुतः )

Clown— Friend, where indeed has all that firmness of yours gone?

Hero— Friend, surely I am firm enough. Since—

Have not the nights white with moonlight been passed by me? Has not the blue lotus been smelt by me? Have not the evening breezes perfumed by the fully blossomed Mālāti suffered by me? Or have not the hummings of the bees in the lotus-groves been heard by me that you should openly call me to be a coward among love-lorn presons? (3)

Or well enough it has been said by my friend! By

By me with my heart on (my) girl (strihṛdayēna—or by me who am a coward) even the flowery arrows hurled by Cupid (Lit. the bodiless) have not been tolerated! How can that I even today declare before you that I am firm enough! (4)

Clown—(*To himself*) Thus by him while acknowledging his want of firmness has been declared his heart's greatest agony! Then how in the meantime shall I divert him? (Aloud) Oh Friend, how did you again today come here so quickly after the service of your parents?

Hero—Friend, your question is very appropriate indeed! To whom else can it be declared? Today surely in a dream I recollect—the self-same beloved (of mine) (he points by his finger) sitting here on the moon-stone slab in this sandal creeper bower, reproaching me as it were on some point, in her anger of love, was seen weeping by me. Therefore I desire to pass the remaining day in this very place—delightful owing to the contact of my beloved experienced by me in my dream? Therefore, come let us both go.

Clown— Come, Your Highness come. (*Both walk about*).

Maid— (*Listening, in haste*) Princess, sound of (somebody's) foot-steps is seemingly heard!

Herione— (*In a flurry, looking towards herself*) Oh, having marked this state of mine somebody may infer my mind! Therefore get up, concealed by this red Aśoka tree, let us see as to who he is. (*They do as said*).

विदूषकः—भो वयस्य एतच्चन्दनलतागृहम् । तदेहि प्रविशावः । [ भो वअस्स एदं चन्दणलदाघरं । ता एहि पविसह्य । ] ( नाय्येन प्रविशतः )  
नायकः—( विलोक्य )

चन्दनलतागृहमिदं सच्चन्द्रमणिशिलमपि प्रियं न मम ।

चन्द्राननया रहितं चन्द्रिकया मुखमिव निशायाः ॥ ५ ॥

चेटी—( नायकं दृश्वा ) भर्तृदारिके दिष्ठथा, वर्धसे । स एव ननु ते हृदयवल्लभो जनः । [ भट्टिदारिए दिहिआ वहुसि । सो एव णं दे हिअ-अवलहो जणो । ]

नायिका—( दृश्वा सहर्षं सप्ताख्यसं च ) हज्जे एनं प्रेक्ष्यातिसाध्यसेन न शकोमीहैवासने स्थातुम् । कदापि एष मां प्रेक्षते । तदेह्यन्यतो गच्छावः । ... हज्जे वेपते मे वामोरुः । [ हज्जे एदं पेक्खित्र अदिसद्वसेण ण सक्कणोमि इह एवं असणे चिछिकुं । कदावि एसो मं पेक्खदि । ता एहि अणादो गच्छमह । ] ( सोत्कम्पं पदं दत्ता ) हज्जे वेवदि मे वामोरु । ]

चेटी—( विहस्य ) अयि कातरे इह स्थितामपि स्यां कः प्रेक्षते । ननु विस्मृतस्तेऽयं रक्ताशोकपादपः । तदिहैव तिष्ठावः । [ अह काअरे इह डिं नि तुमं को पेक्खदि । णं विसुमरिदी दे अर्यं रक्तासोअपादवो । ता इह एवं चिछहा । ]

विदूषकः—( निरूप्य ) भो वयस्य एषा सा चन्द्रमणिशिला । [ भो वअस्स एषा सा चन्द्रमणिशिला । ] ( नायकः सवाध्यं निःश्वसिति )

चेटी—भर्तृदारिके आला पोऽपिश्चयते । तदवहिते तावच्छृणुवः । [ भट्टिदारिए आलाबो वि सुण्णाअदि । ता अवहिदा दाव सुणमह । ] ( उमे आकर्णयतः )

विदूषकः—( हस्तेन चालयन् ) भो वयस्य ननु भणामि । एषा सा चन्द्रमणिशिलेति । [ भो वअस्स णं भणामि । एषा सा चन्द्रमणिशिलेति । ]

नायकः—सम्यगुपलक्षितम् । ( हस्तेन निर्दिशन् )

शशिमणिशिला सेयं यस्यां विपाण्डुरमाननं  
करकिसलये कुत्वा वामे धनश्वसितोद्भ्रमा ।

चिरयति मायि व्यक्ताकूता मनाकस्तुरिता धरा

नियमितमनोमन्युर्दृष्टा मया रुदती प्रिया ॥ ६ ॥

तदस्यामेव चन्द्रमणिशिलायामुपविशावः । ( उभावुपविशतः )

Clown—Oh friend, this is the arbour of the sandal-creeper. So come, let us go in.

(Both gesticulate entry).

Hero—(*Looking about*)—

This arbour of sandal creepers even with its moon-stone-slab does not please me in the absence of the moonfaced one (i.e. Malayavati) like the beginning of night without moonlight. (5)

Maid—(*Seeing the hero*) Princess, I congratulate you. Here is that very person dear to your heart.

Heroine—(*Seeing, in joy and fear*) Oh, having seen him I am unable due to great fear to be just near here. Perchance he may see me. Therefore come, let us both go elsewhere. (*Tremulously stepping*) Oh my left thigh trembles.

Maid—(*Laughing*) Oh very timid lady, who can see you even when you are here? Surely here you have forgotten this red Aśoka tree in front. Therefore here only let us wait.

Clown—(*Closely looking*) Oh friend, this is that very moon-stone-slab.

(*The Hero sighs with tears*)

Maid—Princess, (some) conversation too is being heard. So let us attentively listen awhile. (Both listen).

Clown—[*Shaking (him) by hand*] Oh friend, surely I say this is that very moonstone-slab.

Hero—Friend, you have very well found out. (*Pointing by hand*).

This is that moonstone-slab, where resting her very pale face on her left sprout-like hand, deeply sighing and weeping my beloved, while I was delayed, was seen by me divulging her (inner) feeling by the slightly throbbing upper lip and (somehow) checking the anger of her mind. (6)

Heroine—(*Thinking*) Oh, who again shall she be?  
(Both sit.)

नायिका—( विचिन्त्य ) हज्जे का पुनरेषा भविष्यति । [ हज्जे का उण एवा भविस्मदि । ]

चेटी— भर्तृदारिके यथावामयारिते एवं प्रेशावहे तथा स्वमप्यनेन दृष्टा भवेः । [ भट्टिदारिए जगा अम्हे ओवारिदा एवं पेक्खम्ह तधा तुमं पि एदेस दिट्ठा भव । ]

नायिका—युज्जत एतत् । कं पुनः प्रणयकुपितं प्रियजनं हृदये कृत्वा मन्त्रयते । [ जुज्जह एदं । कं उण पणाकुविदं पिअअणं हिअए करिअ मन्तोदि । ]

चेटी—भर्तृदारिके मेहरीं शड्कां कुरुष्व । पुनरपि तावच्छृणुवः । [ भट्टिदारिए मा ईदिसि मड्कं करेहि । पुणेवि दाव सुणम्ह । ]

विदूपक—( आत्मगतम् ) अभिरमत एष एतया कथया । भवतु । एतामेव वदिष्यामि । ... भो वयस्य तदा सा रुदती त्वया किं भणिता । [ अहिरमदि एसो एदाए कहाए । भोहु एदं एव वादइस्सं । ( प्रकाशम् ) भो वअस्स तदा सा रुअदी तुए किं भणिदा । ]

नायकः—वयस्य इदमुक्ता ।

निष्यन्दत इवानेन मुखचन्द्रोदयेन ते ।

एतद्वाष्पाम्बुना सिक्कं चन्द्रकान्तशिलातलम् ॥ ७ ॥

नायिका—( सरोषम् ) चतुरिके अस्ति किमतोऽप्यपरं श्रोतव्यम् । तदेहि गच्छायोऽन्यतः । [ चउरिए अतिथ किं अदोवि अवरं सोदब्बं । ता एंहि गच्छम्ह अण्णदो । ]

चेटी—( हम्ते यदीत्वा ) भर्तृदारिके मैये भण । येन त्वं दृष्टा सोऽन्यां भणिष्यतीति नहि मे दृदयं प्रत्येति । तत्कथावसानं तावत्पतिपालयावः । [ भट्टिदारिए मा एवं भण । जेण तुमं दिट्ठा सो अणं एवं भणिस्मदिति जहि मे हिअअं पजिआअदि । ता कहावसाणं दाव पडियालएह्न । ]

नायक—वयस्य तत्स्यामेवास्यां शिलायामालिख्य तथा चित्रगतयात्मानं विनोदयेयम् । तदित एव गिरितयान्मनःशिलाशकलान्यानय ।

**Heroine**—(*Thinking*) Oh, who again shall he be?

**Maid**—Princess, just as we are both seeing him secretly (*apavārita*) so you too may have been seen by him!

**Heroine**—It is right. But again bearing in mind what dear person, who is angry in love (with him) and is on his mind, is he muttering?

**Maid**—Princess, do not have such doubt. Once again let us hear for a while.

**Clown**—(*To himself*) This one is fully engrossed with this story. Well then, I shall cause a talk on that only. (Aloud) Oh, friend, then what was that weeping lady told by you?

**Hero**—Friend, she was told this—

This surface of the moonstone-slab, sprinkled with the water of your tears, is as it were oozing out at this rise of the moon of your face. (7)

**Heroine**—(*In anger*) Oh Caturikā, is there anything worth listening to further than this? So come (along). Let us go elsewhere.

**Maid**—(*Taking her by her hand*) Princess, do not say so, my mind does not certainly believe that one by whom you were seen will talk about some one else. Therefore let us just wait for the end of his speech.

**Hero**—Friend, so having sketched her here on that very (moonstone) slab, I shall divert myself with her depicted in the picture. Therefore hence to the hill slope, and come bringing along pieces of red arsenic.

**विद्युपकः**—यद्वानाजापयति ।... भो वयस्य त्वयैको वर्णक आजापितः । मया पुनरिह पर्वते सुलभाः पञ्चजातीया वर्णका आनीताः । तदालितत् भवान् । [ जं भवं आणवेदि । ( निष्कम्य प्रविश्य ) भो वअस्स तुए एको वण्णओ आण्णाविदो । मए उण इह पञ्चदे सुलहा पञ्चजाइआ वण्णआ आणीदा । ता आलिहदु भवं । ]

**नायकः**—वयस्य साधु कृतम् । ( गृहीत्वा शिलायामालिखन् सरोमाञ्चम् ) पश्य पश्य ।

अक्षिष्ठविम्बशोभाधरस्य नयनोत्सवस्य शशिन इव ।

दयितामुखस्य सुखयति रेखापि प्रथमदृष्टेयम् ॥ ८ ॥ ( लिखति )

**विद्युपकः**—( सकौतुकं निर्वर्णं ) भो वयस्य अप्रत्यक्षेऽप्येवं नाम रूपं लिखयते इत्यहो आश्र्वयम् । [ को व अस्स अपच्चक्खेवि एवं णाम रूपं लिहीअदि ति अहो अच्छरिअं । ]

**नायकः**—( सस्मितम् ) वयस्य

प्रिया संनिहितैवेयं संकल्पैः स्थापिता पुरः ।

दृष्ट्वा दृष्ट्वा लिखाम्येनां यदि तत् कोऽन्त्र विस्मयः ॥ ९ ॥

**नायिका**—( सासम् ) चतुरिके ज्ञातं खलु कथावसानम् । तदेहि ताव- मित्रावसुं प्रेक्षावहे । [ चठरिए जाणिदं खु कहावसाणं । ता एहि दाव मित्तावसुं प्रेक्षवहा । ]

**चेटी**—( सविपादमात्मगतम् ) कथं जीवितमिरपेक्ष इवास्या उल्लापः ।... भर्तृदारिके ननु गतैव तत्र मनोहरिका । तत्कदाचिद्गत्त- दारको मित्रावसुरिहैवागच्छति । [ कहं जीविदणिरपेक्षो विअ से उल्लाबो । ( प्रकाशम् ) भट्टिदारिए णं गदा एव तहिं मणोहरिआ । ता कदाचि भट्टिदारओ मित्तावसु इह एवं आअच्छदि । ]

( ततः प्रविशति मित्रावसुः )

**मित्रावसुः**—आजापितोऽस्मि तातेन । यथा वत्स मित्रावसो कुमार- जीमूतवाहनोऽस्माभिरहासन्नभावात् सुपरीक्षितोऽयम् कृतोऽस्मद्योग्यो वरः । तदस्मै वत्सा मलयवती प्रतिपाद्यतामिति । अहं तु स्लेहपराधीन- तयान्यदेव किमप्यवस्थान्तरमनुभवामि । कुतः

Clown—As you command. (*Going out; entering*) Oh friend, you told about one colour; but by me again are brought five types of colours easily obtainable here on the mountain. So you sketch (her now). (*Thus he brings them to him*).

Hero—Friend, well-done! (He takes the colours and sketching her on the slab, with horripilation). See, look—

Even this outline (*rēkhā*) of the face of my beloved, seen for the first time, being a feast to the eyes with the lower lip having the beauty of an uninjured *bimba* fruit gladdens me like a digit of the moon when first seen, a delight to the eyes and possessing (dhara) beauty of an unclouded disc. (8)

(*Goes on sketching*).

Clown— (*Seeing with appreciation*) Oh friend, that even in her absence you can thus paint (her) beauty, is indeed a great wonder!

Hero—(*Smiling*) Friend,

(My) beloved is as it were placed near me in front by my wishes; if again and again seeing here I draw her, then what is the wonder in this? (9)

Heroine—(*Sighing, tearfully*) Caturikā, we have known surely the end of (this) tale! Then come, let us both see Mitrāvasu.

Maid—(*Dejected, to herself*) How her talk as it were despairs of her life! (Aloud) Princess, Manoharikā has indeed already gone there. Therefore Prince Mitrāvasu may perhaps come here only.

(*Then enter Mitrāvasu*)

Mitrāvasu—I have been ordered by father—“Child Mitrāvasu, Prince Jīmūtavāhana who has been well observed by us due to his stay nearby, is fixed up as a husband suitable to her. Therefore let Malayavatī be given to him. I, however, being influenced by my affection for her am under-*(Avasthā)*.

Since—

यद्विद्याधरगजवंशातिलकः प्राज्ञः सतां संमतो  
रूपेणाप्रतिमः पराक्रमधनो विद्वान् विनीतो युवा  
यज्ञामूनपि संत्यजेत् करुणया सत्वार्थमभ्युद्यत-  
स्तनास्मै ददतः स्वसारमतुला तुष्टिर्विषयादश्च मे ॥ १० ॥

श्रुत न मया यथासौ जीमूतवाहनोऽत्रैव गौर्याश्रमसंवद्धे चन्दनलतागृहे वर्तत  
हति । तदेतच्चनलतागृहम् । धायत् प्रविशामि । ( प्रविशति )

विद्युधकः— ( सप्तभ्रममवलोक्य ) भो वयस्य प्रच्छादयानेन कदलीपत्रे-  
णेमां चित्रगतां कन्यकाम् । एष वलु सिद्धयुवराजो मित्रावसुरिहागतः  
कदापि प्रेतिष्ठते । [ भो वअस्म पच्छादेहि इमिणा कदलीवत्तेण इमं  
चित्तगदं कण्णअं । एसो व्यु मिद्धजुवरः अो मित्तावसु इह आगदो कदावि  
पेक्षिवस्तदि । ] ( नायकः कदलीपत्रेण प्रच्छादयति )

मित्रावसुः— ( प्रविश्य ) कुमार् मित्रावसुः प्रणमति ।

नायकः— ( दृश्या ) मित्रावसो स्वागतम् । इत आस्यताम् ।

चेटी—भर्तृदारिके आगतो भर्ता मित्रावसुः । [ भट्टिदारिए आअदो भट्टा  
मित्तावसु । ]

नायिका—हजे प्रियं मे । [ हजे पिअं मे । ]

नायकः—मित्रावसो अपि कुशली सिद्धराजो विश्वावसुः ।

मित्रावसुः—कुशली तातः । तातसंदेशैवास्मि त्वत्सकाशमागतः ।

नायकः—किमाह तत्रभवान् ।

नायिका—( स्वगतम् ) श्रोष्यामि तावत् कि तातेन संदिष्टम् । [ सुणिसं  
दाव कि तांदेण संदिष्टुँ । ]

मित्रावसुः—इदमाह तातः । अस्ति मे दुहिता मलयवती नाम जीवित-  
मिवास्य सर्वस्यैव सिद्धराजान्वयस्य । सा मया तुम्हं प्रदत्ता ।  
तदियं प्रतिष्ठातामिति ।

चेटी— ( विद्यस्य सहर्षम् ) भर्तृदारिके कि न कुप्यसीदानीम् । [ भट्टिदा-  
रिए कि न कुप्यसि दाणि । ]

नायिका—( समितं सलजं चाधोमुखी स्थित्वा ) हजे मा हस कि  
विस्मृतं ते एतस्यान्यहृदयत्वम् । [ हजे मा हस । कि विसुमिरिदं दे एदस्स  
अण्णाहिअन्तर्ण । ]

नायकः—( अपवार्य ) वयस्य संकटे पतिताः स्मः ।

On the one hand (*yad*) he is the ornament of the Vidyādhara royal family, wise, approved of by the good, matchless in handsomeness, having valour as his wealth, learned, disciplined (*Vinita*) and young; on the other hand he is ready to lay down even his life through compassion for any living being (*Sattva*); therefore while giving (my) sister to him I have unparalleled joy and (also) sorrow. (10)

And I have also heard that that Jimutavahana is now here only in the Sandal-creeper-arbour attached to the sanctuary of Gauri. Then here is the sandal-creeper-arbour. Just I shall enter. (*He enters*).

Clown—(*Looking about in haste*) Oh friend, conceal this Princess depicted in the picture by this plantain-leaf. Verily this Mitrāvasu, the Siddha heir-apparent who has come here, may perchance see it!

(*Hero conceals the picture under the plantain-leaf*).  
Mitrāvasu—(*Entering*) Prince Mitravasu salutes (you).  
Hero—(*Seeing him*) Mitrāvasu, welcome to you; please sit here.

Maid—Princess, Lord Mitrāvasu has arrived.

Heroine—Oh, I am glad.

Hero—Mitrāvasu, is Visvāvasu, the Siddha King, doing well?

Mitrāvasu—My father is doing well. It is through his command alone that I have come to you.

Hero—What does His Majesty say?

Heroine—I shall just listen as to what message has been sent by father.

Mitrāvasu—This is what father said—I have a daughter by name Malayavati, the (very) life as it were of even the whole family of the Siddha King. She is offered by me to you (in marriage—*Pradattā*). May she therefore be accepted (by you)!

Maid—(*Laughing, joyfully*) Princess, why do you not get angry now?

Heroine—(*Smiling, abashed and standing with her face bent down*) Oh, do not laugh! Have you (soon) forgotten the fact that his heart is (fixed) on another (woman)?

Hero—(*Aside*) Friend, we have fallen in difficulty.

**विदूषकः**—(अपवार्य) भो जानामि न तां वर्जयित्वा तेऽन्यत्र चित्तमभिरमते । तद्यथा तथा यत्किमपि भणित्वा विसर्ज्यतामेषः [ भो जाणामि ण तं वजिअ दे अण्णहि चितं अहिरमदि । ता जधा तधा जं किपि भणिअ विसज्जीअदु एसो ]

**नायिका**—(सरोषमात्मगतम्) इताश को वैतं न जानाति । [ इदास को वा एदं ण जाणादि । ]

**नायकः**—मित्रावसो क इव नेच्छेद्वद्वद्धिः सह लाघ्यमीदृशं संबन्धम् । किंतु न शक्यते चित्तमन्यतः प्रवृत्तमन्यतः प्रवर्तयेतुम् । अते नाहमेनां प्रतिप्रदीर्तुमुत्सहे । (नायिका मूर्च्छा नाययति)

**चेटी**—समाश्वसितु समाश्वसितु भर्तृदारिका । [ समस्तसदु समस्तसदु भट्टिदारिआ । ]

**विदूषकः**—भो पराधीनः खल्वेषः । किमनेनानुनीतेन । तदगुरुजनमस्य गत्वायर्थ्य [ भो पराधीणो खु एसो । किं एदिणा अणुणीदेण । ता गुरुअणं से गदुअ अब्मत्येहि । ]

**मित्रावसुः**—(आत्मगतम्) साधूकम् । नायं गुरुजनवत्तचनमतिकामति । अस्य गुरुरप्यस्मिन्नेव गौर्याश्रमे प्रतिवसति । तद् यावद्गत्वास्य पित्रा मलयवतीं प्रतिग्राहयामि । (नायिका समाश्वसिति) (प्रकाशम्) एवं निवेदितात्मनोऽस्मान् प्रत्याचक्षाणः कुमार एव बहुतं जानाति ।

**नायिका**—(सरोपम्) कथं प्रत्याख्यानलघुभिंत्रावसुः पुनरपि मन्त्रयते । [ कहं पञ्चाक्षराणलहू मित्रावसू पुणोवि मन्त्रेदि । ]

(मित्रावसुर्निष्कान्तः)

**नायिका**—(सास्तमात्मानं पश्यन्ती आत्मगतम्) किं ममैतेन दौर्माण्यकलङ्कमलिनेनात्यन्तदुःखमागिनाद्यापि शरीरहतकेन । तदिहैव रक्षाशोकपादपेऽनया अतिमुक्तलतयोद्ध्यात्मानं व्यापादयिष्यामि । तदेवं तावत् । ...इज्जे प्रेक्षस्व तावन्मित्रावसुर्दूरं गतो न वेति । येनाहमपीतो गमिष्यामि । [ किं मम एदिणा दोहगकलङ्कमहलेण अन्वन्तदुःखमाइणां अजवि सरीरहद-एण । ता इह एव रक्षासोअपाअवे इमाए अदिमुत्तलदाए उब्बनिष्व अत्ताणं वावादइसं । ता एवं दाव । (प्रकाशं सविलक्षस्मितम्) इज्जे पेमख दाव मित्रावसू दूरं गदो ण वेति । जेण अहंपि इदो गमिष्वं । ]

**Clown—(Aside)** Oh (friend), I know excepting her your mind cannot take delight in any other (person). Therefore somehow or other and he should be dismissed by saying something.

**Heroine—(Angrily to herself)** Oh wretched person, who possibly (*Vā*) does not know this?

**Hero—** Mitrāvasu, who possibly (*iva*) would not desire this sort of praiseworthy relationship with you (all)? But it is not possible to turn the mind already fixed in one direction to another direction. Hence I cannot accept her.

(*Heroine gesticulates fainting*)

**Maid—** Take heart, cheer up Princess!

**Clown—** Oh, this one is indeed a dependent; what is the use of persuading him? So go to his parents and make the request.

**Mitravasu—(To himself)** well said. He will not transgress his parents command (*vacana*). His father too lives in this very hermitage of Gaurī. Therefore I will just go and get Malayavati accepted by his father (for him.). (*Heroine regains confidence*) (*Aloud*).

The Prince rejecting us who have thus communicated our wishes surely knows much more.

**Heroine—(Angrily)** How belittled (*laghu*) by rejection does Mitrāvasu again too speak (to him) still?

(*Exit Mitrāvasu*)

**Heroine—(To herself; seeing herself in tears)** What even now is the use to me of this wretched body stigmatised (*malina*) by the disrepute (*kalanka*) of ill luck and the sufferer (*bhāgin*) of extreme distress! Therefore here only I shall kill myself (or commit suicide) by hanging (*ubadhya*) with this Atimukta creeper on this Aśoka tree! So (let me do) thus now!! (*Aloud, smiling in sorrow*) Oh, see in the meanwhile if Mitrāvasu has gone far (enough) or not, so that (*yēna*) I too would go from here.

चेटी—यद्भर्तुरारिका आज्ञापयति । ... अन्याहशमस्या हृदयं प्रेक्षे । तत्र तावत् गमिष्यामि । इहैवापवारिता प्रेक्षे किमेषा प्रतिपद्यते इति । [ जं भट्टिदारिआ आणवेदि । ( कतिचित् पदानि गत्वा आत्मगतम् ) अण्णारिसं से हिअं पेक्खामि । ता ण दाव गमिस्ते । इह एव ओवारिदा पेक्खामि किं एसा पडिवज्जित्ति । ]

नायिका—( दिशोऽवलोक्य पाशं गृहीत्वा सास्तम् ) भगवति गौरि त्वयेह जन्मनि मे न कृतः प्रसादः तदन्यस्मिन्नपि जन्मनि यथा नेहशी दुःखभागिनी भवामि तथा कुरुध्व । ( कण्ठे पाशमर्पयति ) [ भअवदि गौरि तुए इह जम्मे मे ण किदो पसाओ । ता अण्णिसि पि जम्मे जघा ण ईदिसी दुःखभाहणी होमि तधा करेहि । ]

चेटी—( दृश्या संसंभ्रमम् ) परित्रायत्वं परित्रायत्वम् । एषा भर्तुरारिको-द्वाध्यात्मानं व्यापादयति । [ पलित्ताअह पलित्ताअह । एसा भट्टिदारिआ उब्बन्वित अत्ताणं वावादेदि । ]

नायकः—( संसभ्रमसुपसृत्य ) क्वासौ क्वासौ ।

चेटी—इयमशोकपादपे । [ इअं असोअपादवे । ]

नायकः—( सहर्षमाणोऽक्य ) सैवेयमस्मन्मनोरथभृमिः ।

( नायिकां पाणौ गृहीत्वा लतापाशमाक्षिपति )

न खलु न खलु मुग्धे साहसं कार्यमीद्क

व्यपनय करमेते पल्लवाभं लतायाः ।

कुमुममपि विचेतुं यो न मन्ये समर्थः

कृयति स कथं ते पाशमुद्रन्धनाय ॥ ११ ॥

नायिका—( समाधस्म् ) हङ्गे कः पुनरेषः । ... मुञ्च मुञ्चाग्रहस्तम् । कस्त्वं निवारयितुम् । कथं मरणेऽपि त्वमर्थर्थनीयः । [ हङ्गे को उण एसो । ( निरूप्य सरोषं हत्तमाक्षेपुमिच्छति ) मुञ्च मुञ्च अग्गहत्यम् । को तुमं णिवारेदुं । कहं मरणेवि तुमं अब्भत्यणीओ । ]

नायकः—

कण्ठे हारलतायोग्ये येन पाशस्तवार्पितः ।

गृहीतः सापराधोऽयं स कथं मुच्यते करः ॥ १२ ॥

विदूषकः—(चेटीमुपसृत्य) भवति किं पुनरस्या मरणव्यवसायस्य कारणम् ।

[ भोदि कि उण से मरणव्यवसायस्स कारणं । ]

**Maid**—As the Princess orders. (*Going a few steps—to herself*) I see that her heart is otherwise (find she has a different intention). So I shall just not go. Concealed here only I see as to what she intends.

**Heroine**—[*Seeing in (all) directions, taking the noose in her hand—tearfully*] Divine Gauri, if by you in this birth no favour has been done to me, then in the next birth at least so arrange that I would not become miserable like this. (Puts the noose round the neck).

**Maid**—(*Seeing, in haste*) Help, help, this Princess (here) hanging herself is committing suicide.

**Hero**—(*Hastily approaching*) Where is she, where is she?

**Maid**—Here under the Aśoka tree!

**Hero**—(*Seeing—in joy*) How this one is that very object of my wishes! (Taking the heroine by hand, he snatches the noose of the creeper).

Surely you should not, you must not undertake, Oh foolish girl, this violent act! Remove this sprout-like hand from the creeper. Unable, I think, to pluck flowers even how does the same (hand of yours) wield (*kalayati*) the noose for hanging? (11)

**Heroine**—(*In alarm*) Oh, who again is this one? (Closely observing she angrily desires to cast off his hand) Oh leave, give up my right hand (*agrahasta*). Who are you to prevent (me)? How even at the time of death you are to be begged by me?

**Hero**—

How would that guilty hand of yours seized by me be left—by which a noose has been put on your neck fit for a pearl-necklace (*hāralatā*—string of pearls of a necklace). (12)

**Clown**—(*Approaching the Maid*) Gentle Lady, what again (may be) the reason of her (this) resolve for death?

चेटी—नन्वेष एव ते प्रियवयस्यः । [ णं एसौ एव ते पिअवअस्सो । ]

नायकः—कथयद्वेवास्या मरणव्यवसायकारणम् । न स्वल्ववगच्छामि ।

विद्युपक—भवति कथमिव । [ भोदि कहं विअ । ]

चेटी—( साकृतम् ) या सा प्रियवयस्येन ते कापि हृदयवल्लभा शिलातल आलिखिता तस्याः पक्षणातिनैतेन प्रतिपादयतोऽपि मित्रावसोर्नाहं प्रतिगृहीतेति जातनिवेदयानयैवं व्यवसितम् । [ जा सा पिअवअस्सेण दे कावि हिअवलहा सिलाअले आलिहिआ ताए पक्षवादिणा एदेण पडिवादअन्तस्सवि मित्तावसुणो णाहं पडिगिहिदेसि जादणिवेदाए इमाए एवं व्यवसिदं । ]

नायकः—( सहर्षमात्मगतम् ) कथमियमेवासौ विश्वावसोर्दुहिता मलयवती । अथवा रत्नाकरादते कुतश्चन्द्रलेवायाः प्रसूतिः । कष्टं मनाग्वच्छितोऽरिम ।

विद्युपक—भवति यथेवं तदनपराद्ध इदार्नी प्रियवयस्यः । एषा स्वल्वालिखिता । अथवा यदि न प्रत्येषि तदा स्वयमेव गत्वा शिलातलं प्रेक्षतां भवती । [ भोदि जह एवं ता अणवरद्धो दाणि पिअवअस्सो । एसा खु आलिहिदा । अहवा जह ण पत्तिआअदि तदा सअं एव गदुअ सिलाअलं पेक्ष्यदु भोदी । ]

नायिका—( सहर्षे सलजं च नायकं पश्यन्ती हस्तमाक्षेष्टुमिच्छति ) मुञ्च मुञ्च मेऽग्रहस्तम् । [ मुञ्च मुञ्च मे अग्रहस्यं । ]

नायकः—( सस्मितम् ) न तावन्मुञ्चामि यावन्मम हृदयवल्लभां शिलायामालेस्थगतां न पश्यमि । ( सर्वे चन्दनलतागृहं प्रविशान्ति )

विद्युपक—( कदलीपत्रमणीय ) भवति प्रेक्षस्व प्रेक्षस्वैतमस्य हृदयवल्लभं जनम् । [ भोदि पेक्ष्व पेक्ष्व एदं से हिअवलहां जणं । ]

नायिका—( निरूप्यापवार्य सस्मितम् ) चतुरिके अहमिवालिखिता । [ चउरिए अहं विअ आलिहिदा । ]

चेटी—( चित्राकृतिं नायिकां च निर्वर्ण्य ) भर्तुदारिके किं भणस्यहमिवालिखितेति । ईद्यमस्याः सादृश्यं येन न ज्ञायते किं तावन्मणिशिलायां भर्तुदारिकायाः प्रतिबिम्बं संक्रान्तमुत त्वमालिखितेति । [ भट्टिदारिए किं भणसि अहं विअ आलिहिदेसि । इदिसं से सारिच्छं जेण ण जाणीअदि किं दाव मणिसिलाए भट्टिदारिआए पडिबिम्बं संक्रान्तं आदु तुम आलिहिदेसि । ]

Maid—Surely this very dear friend of yours!

Hero—How I myself (am) the cause of her resolve for death? I cannot indeed understand!!

Clown—Oh lady, how is that?

Maid—(*With emotion*) (It was that) someone beloved of the heart, whoever she was, who was drawn by your dear friend on the surface of the slab. And by her thinking (*iti*) that being attached (*pakṣapatiñā*) to her, by him—in spite of Mitrāvasu's offer—I am not accepted (in marriage)", and being disappointed (or humiliated—*nirvēda*) this was perpetrated!

Hero—(*Joyfully, to himself*) How this one herself is that daughter of Viśvāvasu,—Malayavati!! Or where else than in a sea (the mine of jewels) can the crescent of the moon spring up? Alas, I am a little deceived!

Clown—Oh lady, if it is so, then now my dear friend is not guilty! This one herself has been sketched indeed. Or if you do not believe in me, then go yourself and you should see (the sketch) on the surface of the slab.

Heroine—(*Joyfully and bashfully sees the hero and wishes to snatch away her hand*). Leave, let go my right hand.

Hero—(*Smiling*) I shall not let go (your hand) till you do not see the beloved of my heart sketched on the slab.

(*All enter the sandal-reeper arbour*).

Clown—(Removing the plantain-leaf) Oh lady, look, see this person beloved of his heart!!

Heroine—(*Seeing, aside, in smile*) Oh Caturikā, I am apparently (*iva*) drawn up!

Maid—(*Seeing the outline of the sketch, and the heroine*) Princess, what do you say—"I am apparently drawn up!" The likeness in this one is such (*īdrśam*) that it cannot just be known as to whether here on (the surface of the) (moon-)stone-slab itself the reflection of the Princess has been cast or whether you are portrayed!!

नायिका—( विहस्य ) हङ्के दुर्जनीकृतास्थ्यनेन मां चित्रगतां दर्शयता । [ हङ्के दुर्जनीकिदक्षि इमिणा मं चित्तगदं दंसअन्तेण । ]

विदूषकः—भो निर्वृत्त इदानीं गान्धवों विवाहः । तनुञ्च तावदस्या अग्रहस्तम् । एषा खलु कापि त्वरितत्वरितमिहैवागच्छति । [ भा णिवुत्तो दाणि गन्धवो विवाहो । ता मुञ्च दाव से अग्रहस्थं । एसा खु कवि तुरिदतुरिदं इह एव आअच्छदि । ] ( नायिको ईपत्स्मितं कृत्वा नायिका मुञ्चति ) ( ततः प्रविशति चेटी )

चेटी—( सहसोपसूत्य सहर्षम् ) भर्तृदारिके दिष्टथा वर्धसे । प्रतिगृहीता खलु त्वं भर्तुर्जामूत्याहनस्य गुरुभिः । [ भट्टिदारिए दिट्टिआ बड़ुसि । पडिग्मिहिदा खु तुमं भट्टिणो जीमृदवाहणस्म गुरुहिं । ]

विदृषकः—( नृत्यन् ) ही ही भोः संपूर्णा मनोरथा प्रियवयस्यस्य । अथव नहि नहि भवत्या मलयवत्याः । अथवा नैतयोः । ( भोजनमभिनयन् ) मैमै-कस्य त्राहणास्य । [ ही ही भोः दम्पुणा मणोरहा पिअवअस्सस । अहव णहि णहि भोदीए मलअवदीए । अहवा ण एदाण । ( भोजनमभिनयन् मम एव एकस्स बहाणस्स । ]

चेटी—( नायिकामुदिश्य ) आज्ञसास्मि युवराजमित्रावसुना । यथाद्वैव मल-यवत्या विवाहोत्सवस्य मङ्गलं संवृत्तं भयिष्यति । तल्लमु तां गृहांत्वागच्छेति । तदेहि गच्छावः । [ आणत्ताहि युवराजमित्रावसुणा । जह अज्ज एव मलभवदीए विवाहूस्सवस्स मङ्गलं मंवृत्तं भविमदि । ता लहु तं गेणिहिअ आअच्छति । ता एहि गच्छह । ]

विदूषकः—गदा खलु त्वं दास्या पुत्रि इमां गृहीत्वा । वयस्येन किमिहैवा-वस्थातव्यम् । [ गता खु तुमं दासीए धीए एदं गेणिहिअ वअस्सेण कि इध एव अवत्थिदव्वं । ]

चेटी—( विहस्य ) हताश मा त्वरस्व । युष्माकमपि स्त्रपनकमागतमव । [ हताश मा तुवर । तुम्हाणं पि ण्हवणकं आगदं एव । ]

( नायिका सानुरागं सलज्जं च नायकं पद्यन्ती सपरिवारा निष्कान्ता ) ( नेपथ्ये वैतालिकः पठति )

वृष्ट्या पिण्ठातकस्य द्युतिमिह मैलये मेरहतुल्यां दधानः  
सद्यः सिन्दूरदूरीकृतदिवससमारम्भसन्ध्यातपश्चीः ।

Heroine—(*Laughing loudly*) Oh girl, I am rendered wicked (malicious or mischievous) by him showing me in a painting!

Clown— Oh Sir, your *gāndharva* marriage is now complete. Therefore then let go her right hand. Here is indeed somebody coming this very way (*iha ēva*) in great hungry.

(*Hero smiling a little, leaves the heroine*).

(*Then enter a Maid*).

Maid—(*Joyfully, suddenly approaching*) Princess, you are to be congratulated. You are accepted indeed by your bridegroom's—Jimūtavāhana's parents!

Clown—(*Dancing*) Ah, Ah, the wishes of my dear friend are fulfilled! Or indeed no, no! of her Ladyship Malayavatī! Or not of them both (too) !!! (*Gesticulating dancing*) of me only—a Brāhmaṇa!

Maid—(*Referring to the heroine*) I have been ordered by the heir-apparent Mitrāvasu that “Today itself the festivity (*Maṅgala*) of Malayavatī's marriage celebrations shall begin. Therefore go and bring her quickly.” Therefore, come, let us both go!

Clown—Oh daughter of a slave; You have verily gone taking her (with you). Shall my friend remain here only (alone) ?

Maid—(*Laughing loudly*) Oh hopeless (*hatāśa*) one, do not be hasty, time for your bath (*snapanaka*, or materials for bath) has just come.

(*Heroine in love and bashfulness looks at the hero.*

*Exit with retinue*).

(*In the green-room the minstrel sings*)

Bearing a splendour, here on the Malaya mountain like that of Mēru by the shower of scented powder, suddenly depriving (*dūrīkṛta*) the day of the beauty of the morning (*divasasamārambha*) and the evening by (showering) the redlead, the world of the Siddhās, for

उद्दीतेरङ्गताना चलनरणरणभूपुरहादहृत्ये—

रुद्राहस्नानवेदां कथयति भवतः सिद्धये सिद्धलोकः ॥ १३ ॥

विद्युषकः—( आकर्ष्य ) भो वयस्य दिष्ट्यागतं सपतकम् [ भो वयस्य दिष्ट्यागतं सपतकम् ]

तायकः—( सर्वप्रभु ) यदैव तत् किमिदानीमिद स्थितेन । तदागच्छ ।

आवामपि तातं नमस्कृत्य स्नानभूमिमेव गच्छायः ।

अन्योन्यप्रीतिकृतः समानरूपानुरागकुलवयसाम् ।

केषांचिदेव मन्ये अमागमो भवति युण्यवताम् ॥ १४ ॥

( निष्कान्ताः सर्वे ।

इति द्वितीयोऽङ्कः ।

the fulfilment of your wishes, declares the time for the bath of marriage (udvāha) by means of the loud songs [songs in the Gāndharva (third note) gamut] of ladies (rendered more) delightful (hr̥dya) by the mild sound (hr̥āda) of the anklets hingling on their mobile feet. (13)

Clown— (*Listening*) Oh friend, congratulations, the time for your (marriage) bath has arrived.

Hero— (*In joy*) Friend, if it is so, what is the use then of waiting here? Come then; we both too saluting father would go to the bathing-place itself.

In the case of only a few meritorious (punyavat) persons who have equal beauty, attachment, noble family and age, I think, does a union take place brought about by mutual love. (14)

(*Exeunt omnes*)

[HERE ENDS THE SECOND ACT].

## तृतीयोऽङ्कः

( ततः प्रविशति मत्तो विचित्रविहृलवेशश्राष्टकहस्तो विटः स्कन्धारो-  
पितसुराभाष्टश्चेष्टश्च )

विटः—( सहर्षम् )

नित्यं यः पिबति सुरां जनस्य प्रियसंगमं च यः कुरुते ।

मन्ये तौ द्वावेव देवां वलदेवः कामदेवश्च ॥ ( शूणन् )

सफलं खलु मम शेखरकस्य जीवितम् ।

णिच्चं जो पिबइ सुरं जणस्स पिअसङ्गमं च जो कुणइ ।

मणे दो विअ देवा बलदेवो कामदेवो अ ॥ १ ॥

सफलं खु मे सेहरअस्स जिविअ । ]

वक्षस्थले दायिता नीलोत्पलवासिता मुखे मदिरा ।

शर्यिं च शेखरको नित्यमेव संस्थिता यस्य ॥

[ वच्छत्थलमिह दइआ णीलुपलवासिआ मुहे मइरा ।

सीसमिम अ सेहरओ णिच्च एव सद्विदे जस्स । ]

( प्रस्खलन् ) अरे को मां चालयति । अवश्यं नवमालिका मां परिहसति ।

[ अरे को मं चालेदि । ( सहर्षम् ) अवसं णोमालिआ मं परिहसदि । ]

चेटः—भर्तः न तावदागाता नवमालिका । [ भट्टक ण दाव आ अदा णोमाविआ ।

विटः—( सरोषम् ) प्रथमप्रहर एव मलयवत्या पिवाहङ्गलं निर्वृत्तम् ।

तत्कस्मात्सेदानीं प्रभातेऽपि नागच्छति । अथवाद्यारिमन्मलयचतीविवाह-

मङ्गलमहोत्सवे सर्वे एव निजप्रणयिनीजनसनाथः सिद्धविद्याधरलोकः

कुमुमाकरोद्यान आपानकसौख्यमनुभविष्यतीति तर्कयामि । तत्रैव नवमालिका

मामवेशमाणा तिष्ठति । तदहमपि तत्रैव गमिष्यामि । कीदृशो नवमालिक-

मया विना शेखरकः । [ पदमपहरे एव मलअवदीए विवाहमङ्गलं णिव्वुत्तं ।

ता कीस सा दाणि पभादेवि णागच्छदि । ( विचिन्त्य सहर्षम् ) अहवा अज्ज

## ACT III

*(Then enter Viṭa intoxicated, dressed in a variegated disorderly dress and with a cup in his hand and Ceṭa with a barrel of wine placed on his shoulders.)*

Viṭa—*(In joy)*—

The one who always drinks wine and the (second) who brings about a person's union with a lover, these two only I consider as Gods—Baladēva and Kāmadēva.(1)  
*(Reeling)*

Fulfilled (i.e. happy) is the life of me, 'Śēkharaka', on whose broad chest is always his beloved, in whose mouth there always is wine scented with the blue lotus, on whose head there is always a chaplet of flowers. (2)

*(Stumbling)* Oh, who drives (i.e. makes me move) me!  
*(Joyfully)* Surely, Navamālikā is making fun of me!

Ceṭa—Sir, Navamālikā has not come yet!

Viṭa—*(Angrily)* In the first watch itself was the auspicious marriage of Malayavatī over. Then why does she not come (now), even in the morning!

*(Thinking, in joy)* Or may be (*athavā*) today at this great festivity of Malayavatī's auspicious marriage even the whole concourse of the Siddhas and Vidyādharaś accompanied (*sanātha*) by their own beloveds are enjoying the pleasures

अजजहमस्म मलअवदी विवाह मंगलमहस्ते सब्वो एव णिअपणहणीजिण-  
सणाहो मिद्विजाहरलो ओ कुमुमाअरुज्जाणे आपाणअसोक्खमणुभविस्सदिति  
तकेमि । तहि एव णोमालिआमं अवेक्खमाणा चिद्वदि । ता अहपि  
तहि एव गमिस्म । कीरिसो णोमालिआए विणा सेहरओ । ] ( प्रस्वलन्  
परिकामति )

**चेटः**—एत्येतु भट्टारकः । इदं कुमुमाकरोद्यानम् । तत्पविशतु भट्टारकः ।  
[ एदु एदु भट्टके । एदं कुमुमाअरुज्जाणं । ता पविसदु भट्टके । ]  
( उभौ प्रवेशं नाट्यतः ) ( ततः प्रविशाति स्तन्धन्यस्तन्धयुगलो विदूपकः )  
**विदूपकः**—कुत्रुत्वं खलु मध्याद्य प्रियवयस्यः कुमुमाकरोद्यानं गमिष्यतीति ।  
तद्यावत्तत्रैव गमिष्यामि । ... इदं कुमुमाकरोद्यानं यावत्प्रविशामि । ... अरे  
कस्मात्पुनरेते दुष्टमधुकरग मामेवामिभवन्ति । ... भवतु ज्ञातम् । यत्तन्मलयवती-  
बन्धुजनेन जामातुः प्रियवयस्य इति कृत्वा सबहुमानं सुगन्धवर्णकैर्विलिसोऽस्मि  
संतानकुमुमशेखरकश्च मम शीर्षे पिण्डः स खल्वेषोऽत्यादरोऽनर्थीभूतः ।  
तत् किमिदानीमत्र करिष्ये । अथवैतेनैव मलयवतीसकाशालव्येन  
रक्तांशुक्युगलेन खोवेषं विधायोत्तरीयकृतावगुण्ठनो गमिष्यामि । प्रेक्षे  
तावत् किं मे दास्याः पुत्रा दुष्टमधुकराः करिष्यन्तीति । ( तथा करोति )

सुदं खु मए पिअवअस्सो कुमुमाअरुज्जाणं गमिष्यदिति । ता जाव तहि एव  
गमिस्म । ( परिकम्यावलोक्य च ) एदं कुमुमाअरुज्जाणं जाव पविसामि ।

प्रविश्य भ्रमरवाधां नाट्यन् ) अरे कीस उण एदे दुष्टमहुअरा मं एव  
अभिहवन्दि । ( आत्मानमाघ्राय ) भोदु जाणिदं । जं तं मलअवदीवंधुजणेण  
जामातुअस्स पिअवअस्सेति कदुअ सबहुमाणं सुगन्धवर्णकेहिं विलित्तोहिं  
सन्तानकुमुमशेहरअं च मम सीसे पिण्डं सो खु एसो अच्चाअरो अणत्थीभूदो ।  
ता किं दाणि एत्य करिसं । अहवा एदेण एव मलअवदीसआसादो लद्वेण  
रत्तमुअजुअलेण इतिथआ वेसं विहिअ उत्तरांआकिदावगुण्ठनो गमिस्म ।  
पेक्खामि दाव किं मे दासीएपुत्रा दुष्टमहुअरा करिसति । ]

**विटः**—(निरूप्य सदासम्) अरे चेट...एषा खलु नवमालिका मां प्रेक्ष  
चिरस्यागत इति कुपितावगुण्ठनं कृत्वान्यतो गच्छति । तत् कण्ठे गृहीत्वा  
प्रसाद्याभ्येनाम् । [ अरे चेंड । ( अङ्गुल्या निर्दिश्य सहासम् ) एसा खु  
णोमालिआ मं पेक्खिअ अहं चिरस्म आअदोत्ति कुविदा अवगुण्ठणं कारिअ  
अणदो गच्छदि । ता कण्ठे गेहिअ पसादेमि ण । ( सहसोपसृत्य विदूषकं  
कण्ठ गृहीत्वा मुखे ताम्बूलं दात्रुमिच्छति )

### THIRD ACT



of drinking in the Kusumākara garden, thus I guess. There only Navamālikā must be awaiting me. Therefore, I too shall go there. What sort of a Sēkharaka without Navamālikā? (i.e. can there be a good chaplet without white Jasmin)? *(Moves about stumbling).*

Cēta—Come, come, Sir. This is the Kusumākara garden. So let your honour enter.

*(Both gesticulate entry)*

*(Then enter the Clown with a pair of garments thrown on his shoulders.)*

Clown—I have indeed heard that today my dear friend would go to the Kusumākara garden. Therefore just (yāvat) now I (too) shall go there only. *(Moving about and seeing)* This is the Kusumākara garden! I shall just enter. *(Enters and gesticulates sting of the bees)* Ah! why again do these wicked bees attack me only? *(Smelling himself)*, Well, I have known! In that by Malayavatī's relations knowing me to be the dear friend of the son-in-law, I am besmeared with highly (su) scented powders (varṇaka) and a wreath of Santānaka flowers has been tied on my head with great honour, that this great honour has indeed here turned into a calamity! Then what can I do now here? Or with this very pair of red silks obtained from Malayavatī, I shall put on a female dress and veiling myself with the upper garment I shall depart. Let me see then what wretched (lit. female slave's sons) wicked bees will do to me! *(He does so).*

Vīṭa—*(Seeing, in joy)* Oh Cēta *(showing by his finger and with laughter)* indeed this Navamālikā (here) seeing me, and angry because I have come late, is going elsewhere putting on a veil! Therefore I shall embrace and please her!!

*(Suddenly draws near, embraces the clown and desires to give the betel-leaf roll in his mouth!).*

**विद्युपकः**—(मद्यगन्धं सूचयन्) दूरं रे दूरम् (इति नासिकां पिधाय पराङ्मुखः स्थित्वा) कथमेकेपा दुष्टमधुकराणां नकाशात्कथमपि परिभ्रष्ट इदानी-मन्यस्य दुष्टमधुकरस्य मुखे पतितोऽभिमि । [दूरं रे दूरं कहं एकाणं दुष्टमहुअराणं सआसादो कहं वि परिभ्रष्टो दाणि अणास्स दुष्टमहुअरस्स मुहे पठिदोहि । ]

**विटः**—कथं कोपेन पराङ्मुखीं मूता । भवतु पादयोः पतित्वा प्रसादयामि... प्रसीद नवमालिके प्रसीद । [ कहं कोपेण परंमुखीं मूदा । भोदु । पाएसु पठिअ पसादेहि । ( विद्युपकस्य चरणावात्मनः शिरसि कुर्वन् ) पसीद णोमालिए पसीद । ] ( ततः प्रविशति चेटी )

**चेटीः**—आज्ञास्त्रिम भर्तुदारिकथा मलयवत्या जनन्या । हज्जे नवमालिके कुसुमाकरोद्यानं गत्वोद्यानपालिकां पल्लविकां भण । अथ सविशेषं तमाल-वीथिकां सज्जीकुरु । मलयवतीमहितेन जामात्रा तत्र गन्तव्यमिति । आज्ञासा च मया पल्लविका । तद्यावद् ॥ जनीविरहवर्धितोत्कण्ठं प्रियवल्लभं शेखरकमान्विष्यामि ॥...एप शेखरकः ॥...कथमन्थां कामपि स्त्रियं प्रसादयति । तदिह स्थितैव जानामि कैपेति । [ आणत्तमिह भट्टिदारिआए मलअवदीए जणणीए । हज्जे णोमालिए कुसुमाअरुजाणं गदुअ उज्जाणपालिअं पल्लवीअं भणाहि । अज्ज सविसेसं तमालवीदिअं सज्जीकरेहि । मलअवदीसहिदेण जामादुएण तत्थ गन्तव्यांसि । आणत्ता अ मए पल्लविआ । ता जाव रअणीविरहवडिदुक्कण्ठं पिअवलहं सेहरअं अणेसामि । ( दृष्ट्वा ) एसो सेहरओ । ( सरोषम् ) कहं अणं कंपि इतिथअं पसादेदि । ता इह छिदा एव्य जाणामि का एसेति । ]

**विटः**—

हरिद्वरपितामहानामपि गर्वितो यो न जानाति नन्तुम् ।

स शेखरकश्चरणयोस्तव नवमालिके पतति ॥

[ हरिद्वरपिदामहाणं पि गविदो जो ण जाणह णामिदु ।

सो सेहरओ चलसेसु तुज्ज णोमालिए पठइ ॥ ३ ॥ ]

**विद्युषकः**—दास्या: पुत्र मत्तवालक कुतोऽत्र नवमालिका । [ दासीएपुत्ता मत्तवालआ कुदो एत्थ णोमालिआ । ]

**चेटी—**(निरूप्य समितभ्) कथमहमिति कृत्वा मदपरवशेन शेखर-केणार्थात्रेयः प्रसाद्यते । तद्यावदलीकं कोपं कृत्वा द्रावप्येतौ परिहसिष्यामि ।

[ कहं अहं त्ति करिअ मदपरवसेण सेहरएण अज्जअत्तेओ पसादीअदि । ता जाव अलीअं कोवं करिअ दुवेवि एदे परिहसिसं । ]

Clown—*(Suggesting the smell of wine)* Away, oh away.  
*(With these words he closes his nose and turning his face away stands)* How having escaped (*paribhrasṭa*) from one kind of wicked “Madhukaras” (bees) now I have fallen in front (*mukha*) of another kind of wicked “Madhukara” (this drinker of Madhu—wine) !

**Viṭa**—How has she turned away her face in anger? Well, I shall fall at (her) feet and propitiate her! *(Placing the feet of Vidūṣaka on his head)*. Be pleased, Navamālikā, do a favour!!

*(Then enter a maid).*

**Maid**—I am ordered by Princess Malayavatī’s mother—‘Oh Navamālikā, having gone to the Kusumākara garden tell Pallavikā, the garden-keeper—“Today specially decorate (or keep ready) the Tamāla avenue”. Accompanied by Malayavatī the son-in-law is to go there’. And I have ordered Pallavikā. Then in the meantime, I shall search for Śēkharaka, my dear lover, whose longing is increased on account of separation during the night. *(Seeing)* (Here) this is Śēkharaka! *(In anger)* How is he propitiating some other lady? Therefore standing here only let me know as to who she is.

**Viṭa**—

That Śēkharaka—who being proud does not care (*jānāti*) to bow even to Hari (*Viṣṇu*), Hara (*Śaṅkara*) or the grandfather (*Pitāmaha* i.e. *Brahmadēva*)—Oh Navamālika,—is falling at your feet! (3)

Clown—Oh, whore’s son! Oh drunken boy, whence (can) here (be) Navamālikā?

**Maid**—*(Seeing minutely, with a smile)* How by Śēkharaka taking it to be me and being under the influence of wine the venerable (*ārya*) Ātreya is being propitiated! Therefore then taking the garb of anger (*alīka kopa*) I shall mock at both of them!!

**चेटः**—( नवमालिकां दृष्ट्वा शेखरकं हस्तेन चालयन् ) भर्तुर्मुच्चैनम् । न भवत्येषा नवमालिका । एषा पुना रोपारक्ताभ्या लोचनाभ्यां प्रेक्षमाणेत एव आगच्छति । [ भट्टकां मुच्च एदं । ण भोदि एसा णोमालिआ । एसा उण रोमारत्तेहिं लोभप्रहिं पेक्षवन्ती इदो एव आअच्छदि । ]

**चेटी**—( उपसृत्य ) शेखरक का नु खल्येषा प्रसाद्यते । [ सेहरअ का णु खु एसा पसार्दीअदि । ]

**विदूषकः**—( अवगुण्ठनमपनीय ) अहं मन्दभागधेयायाः पुत्रः । [ अहं मन्दभागधेआए पुत्तो । ]

**विटः**—( विदूषकं निरूप्य सरोषमुत्थाय च ) अरे कपिलमर्कटक । त्वमपि मां शेखरकं परिहसि । अरे चेट गृहागैनं यावन्नवमालिकां प्रसादयामि । [ अरे कपिलमक्कडअ तुमं पि मं सेहरअं परिहसि । अरे चेडा गेण्ह एदं जाव णोमालिअं पसार्देमि । ]

**चेटः**—यद्ग्रताज्ञापयति । [ जं भट्टको आणवेदि । ]

**विटः**—( विदूषकं मुक्त्वा चेत्याः पादयोः पतन ) प्रसीद नवमालिके प्रसीद । [ पसीद णोमालिए पसीद । ]

**विदूषकः**—( आत्मगतम् ) एष खल्यपक्तमितुमषसरः । [ एसो मे अवक्कमिहुं अवसरो । ( पलायितुमिच्छति )

**चेटः**—( विदूषकं ज्ञोपवीते गृह्णाति । तच्च त्रुश्यति ) क कपिलमर्कटक पठायमे । [ कहिं कहिं कपिलमक्कडअ पलाअसि । ] ( तदुत्तरीयेण कण्ठे बद्धाकर्षति )

**विदूषकः**—भवति नवमालिके प्रसीद मोचय माम् । [ भोदि णोमालिए पसीद मोचेहि मं । ]

**चेटी**—( विहस्य ) यदि भूमौ शीर्षं निवेश्य पादयोमें पतसि तन्मोचयि- ष्यामि । [ जह भूमीए सीसं णिवेसिअ पाएसु मे पडसि ता मोचइस्सं । ]

**विदूषकः**—(सरोषम् सकम्पं च) भो राजमित्रं ब्राह्मणो भूत्वा दास्याः पुत्र्याः पादयोः पतिष्यामि । [ भो राअमित्तो ब्रह्मणो भविअ दासीए धीआए पाएसु पटिसं । ]

**चेटी**—( अङ्गुल्या तर्जयन्ती सस्मितम् ) इदानीमेवं पातयिष्यामि । शेखरक उचिष्ठ । प्रसन्ना खलु तैऽहम् । ... एष पुनर्जमातुः प्रियवयस्यो ब्राह्मणस्त्वय

Cēṭa— (*Seeing Navamālikā, he takes Sēkharaka by the hand and pushes him*) Sir, leave him, leave him! It is not her ladyship (*bhavatī*) Navamālikā.

She again is looking with eyes red in anger and coming in this direction only!

Cēṭī— (*Approaching*) Sēkharaka, who indeed is this one that is being propitiated?

Clown— (*Removing the veil*) (It is) I, the son of a miserable woman!

Vīṭa— (*Seeing Vidūṣaka and standing up in anger*) Oh Tawny Monkey, you too are laughing at me—Sēkharaka! Oh Cēṭa, hold him till I propitiate Navamālikā.

Cēṭa— As your honour orders!

Vīṭa— (*Leaves the Vidūṣaka and falls at the feet of the maid*) Be pleased, oh Navamālikā, do a favour!

Clown— (To himself) This verily is the opportunity to run away. (*Desires to run away*).

Cēṭa— (Holds the Vidūṣaka by his sacred thread; and it snaps) Where, where, oh tawny monkey, do you run? (*Tying his own upper cloth on his neck he pulls him*).

Clown— Oh Lady Navamālikā, be pleased, cause me to be released!

Cēṭa— (Loudly laughing) If you put your head on the ground and fall at my feet, then I shall get you released!

Clown— (In anger, trembling) Oh you, (how) being a friend of the King and a Brāhmaṇa shall I fall at the feet of a whore's daughter?

Maid— (Threatening with her finger, smiling) I shall just now make you fall (at my feet). Sēkharaka, get up. I am pleased indeed with you. Again this Brāhmaṇa, a dear

खलीकृतः । एतच्छुत्वा कदाचिद् भर्ता मित्रावसुः कोपं करोति । तदादरेण संमानयैनम् । [ दाणि एव पाड़इस्त । सेहरअ उडेहि । पसण्णा दे अहं । एसो उण जामादुअस्स पिअवअस्सो ब्रह्मणो तुए खलीकिदो । एदं सुणिअ कदापि भट्टा मित्रावसु कोपं करेदि । ता आदरेण सम्माणेहि एण । ]

विटः— यन्नवमालिकाज्ञापयति । ... आर्यं त्वं मया संबन्धीति कृत्वा परिहसितः । ... कि सत्यमेव शेखरको मत्तवालकः । [ जं णोमालिआ आणवेदि । ( विदूषकं कण्ठे गृहीत्वा ) अज तुमं मए सम्बन्धिओसि करिअ परिहसिदो । ( मस्तकं धूर्णयन् ) कि सच्चं एव सेहरओ मच्चवालओ । ]

विदुषकः— नहि नहि । [ णहि णहि । ]

विट— तत् कृतः परिहासः । ... इहोपविश्वासु संबन्धी । [ ता किदो परिहासो ( उत्तरीयं वर्तुलीकृत्य विदूषकायासनं ददाति ) इह उपविसदु संबन्धिओ । ]

विदुषकः— ( स्वगतम् ) दिष्ट्यापगत इवास्य मदावेगः । [ दिष्टिआ अवगदो विअ से मदावेगो । ] ( उपविशति )

विटः— नवमालिके उपविश त्वमप्येतस्य पाश्चें येन द्वावपि युवां सममेव संमानयामि । [ णोमालिए उपविश तुमं पि एदस्स पासे जेण दुवेवि तुम्हे समं एव सम्माणेमि । ] ( चेटी विद्युष्योपविशति )

विटः— अरे चेट सुभरितं खल्वेतं कुरु चषकमच्छसुरया । [ अरे चेडा सुभरिदं खु एदं कोहि चसकं अच्छसुराए । ]

( चेटो नाथ्येन चषकभरणं करोति )

विटः— ( स्वशिरःशेखरात् पुष्पाणि गृहीत्वा चषके विन्यस्य जानुभ्यां स्थित्वा नवमालिकाया उपनयन् ) नवमालिके आस्वाद्य देव्येतदेतस्य । [ णोमालिए चाक्षवअ देहि एदं एदस्स । ]

चेटी— ( सस्मितम् ) यच्छेखरको भणति । [ जं मेहरओ भणादि । ]

( तथा करोति )

विटः— ( विदूषकस्य चषकमुपनयन् ) इदं नवमालिकामुखसंसर्गसविशेषासितरसं शेखरकादन्येन केनाप्यनास्वादितपूर्वम् । तत्पितृत् । क तेऽतः परं संमानं करिष्यामि । [ एदं णोमालिआमुहसंसग्गासविसेसवासिअरसं सेहरादो अण्णेण केणवि अणासादिदपुष्टवं । ता पिब एदं । कि दे अदोवि अधरं सम्माणं करिस्त । ]

friend of the son-in-law has been ill-treated (*khalikṛta*) by you! On hearing this perhaps Master Mitrāvasu may get angry. Therefore with (due) respect honour him.

*Vīṭa*— As *Navamālikā* orders. (*Embracing Vidūṣaka*) Oh venerable sir, I joked with you since you are a relative (now)! (*Rolling his head*) Well is *Śēkharaka* truly enough a drunken child?

*Clown*— No certainly, indeed not!

*Vīṭa*— (With joy) Then enough of the joke. (*Making the upper garment into a roll, he gives a seat to the Vidūṣaka*). Let (our) relative sit here.

*Clown*— (To himself) Fortunately (*diṣṭyā*) the violence of his intoxication, it seems, has vanished! (*He sits down*).

*Vīṭa*— Oh *Navamālikā*, you too, please, sit down near him so that I shall honour both of you simultaneously!

(*Maid loudly laughing, sits down*).

*Vīṭa*— Oh boy (*Cēṭa*), have this peg (*caṣaka*) indeed well filled with good (*accha*) wine.

(*Cēṭa gesticulates filling the peg*).

*Vīṭa*— [Takes flowers out of his chaplet, puts them in the peg and standing on his knees he brings (it) as a present, (*upanayati*) to *Navamālikā*]. Oh *Navamālikā*, taste this and give this to this one!

*Maid*— (Smiling) What *Śēkharaka* says!! (Does accordingly).

*Vīṭa*— (Bringing forth the present of a peg for the Clown) This with its sweetness increased by the contact of the mouth of *Navamālikā*, is not tasted before by anyone except *Śēkharaka*. Therefore drink this (now). What greater honour than this can I confer upon you!!!

विदूषकः—( सविलक्षस्मितं ) शेखरक ब्राह्मणः खल्वहम् । [ सेहरक ब्रह्मण् । खु अहं । ]

विटः—यदि त्वं ब्राह्मणस्तत् क ते ब्रह्मसूत्रम् । [ जह तुमं ब्रह्मणो ता कहिं दे ब्रह्मसुत्तं । ]

विदूषकः—( यज्ञोपवीतं स्वशरीरेऽदृष्ट्वा ) तत्खल्वनेन चेटेनाकृष्यमाणं छिन्नम् । [ तं खु मे इमिणा चेडेण आश्चिंडिअमाणं छिण्ण । ]

चेटी—( विहस्य ) यदेवं तदेदाक्षराण्यपि कत्यप्युदाहर । [ जह एवं ता वेदक्षराइङ्गपि कतिवि उदाहर । ]

विदूषकः—भवति सधुगन्धेन पिण्डानि मे वेदाक्षराणि । अथवा कि मम भवत्या समं विवादेन । एष ते ब्राह्मण पादयोः पतति । [ भोदि सीधुगन्धेण पिण्डाइं मे वेदक्षराइ । अहवा कि मम भोदीए समं विवादेण । एसो दे ब्रह्मणो पापसु पडदि । ]

( इति पादयोः पतितुमिच्छति )

चेटी—( इस्ताभ्यां निवार्य ) मा खलु मा खल्वेवं करोत्वार्यः । शेखरक सत्यं ब्राह्मणः खल्वेषः । ... आर्यं न त्वया कोपितव्यम् । संबन्धिकानुरूपः खल्वेष मया परिहासः कृतः । [ मा खु मा खु एवं करेदु अज्जो । सेहरअ सच्च ब्रह्मणो खु एसो । (विदूषकस्य पादयोः पतति) अज ण तुए कुपिदव्वं । सम्बन्धिआणुरूपो खु एसो मए परिहासो किदो । ]

विटः—अहमप्येन प्रसादयामि । ... मर्षयतु मर्षयत्वार्यो यन्मया मदपर-यशेनापगद्धम् । येनाहं नवमालिकया सहापानकं गमिष्यामि । [ अहं पि एणं प्रसादेमि । ( पादयोनिपत्य ) मरिसेदु मरिसेदु अज्जो जं मए मदपरवसेण अवरद्धं । जेण अहं णोमालिआए सह आवाणअं गमिस्सं । ]

विदूषकः—मर्षितं मया सर्वम् । गच्छते युवाम् । यावदहमपि प्रियवयस्यं प्रेक्षे । [ मरिसिदं मए सवं । गच्छह तुम्हे जाव अहंपि पिअवअस्सं पैकखामि । ]

विटः—आर्यं तथा ।

( निष्कान्तो नवमालिकया सह विटश्चेटश्च )

विदूषकः—दिष्ट्यातिक्रान्तो ब्राह्मणस्याकालमृत्युः । तद्यावदहमपि मत्त-बालकजनसंगदूषित इह दीर्घिकायां स्नात्वा प्रेक्षे प्रियवयस्यम् । ... एष खलु प्रियवयस्यो रूपिणीमिब स्वयं बरलक्ष्मीं मलयवतीं हस्तेऽवलम्बयेत एवा गच्छति ।

Clown—*(Smiling with some embarrassment)* Oh Śēkharaka, I am a Brahmin indeed.

Vīṭa— If you are a Brahmin, then where is your sacred thread (*Brahma-sūtra*)?

Clown—*(Not seeing his sacred thread on him)* That indeed has (certainly) snapped (while it was) being pulled by this Cēṭa!

Maid—*(Loudly laughing)* If so then at least recite (*udā-hara*) a few syllables of the Vēdas!

Clown—Lady, my syllables of the Vēda are hidden on account of the scent of wine! Or what is the use of my disputing (it) with you? (Here) this Brahmin falls at your feet. [With these words (*iti*) he desires to fall at her feet].

Maid—*(Preventing him by both hands)* Let not indeed, venerable sir should indeed not do this. (To Śēkharaka) Śēkharaka, truly indeed he is a Brahmin. (*Falls at Vidūṣaka's feet*). Venerable Sir, you should not get angry. I indeed played this joke just suitable for a relation!!

Vīṭa— I too shall propitiate him. (*Falls at his feet*). Let venerable sir, forgive, tolerate whatever may be my mistake (or offence) while under the influence of wine. So that I shall go to the drinking booth with Navamālikā.

Vidūṣaka—I have forgiven everything. Both of you may go. In the meantime I too shall see my dear friend.

Vīṭa—*(Be it) so, Venerable sir.*

*(Vīṭa and Cēṭa exit with Navamālikā).*

Vidūṣaka— Fortunately, a Brahmin's untimely death has been avoided. Therefore I too now contaminated by the contact with the drunken boy, shall bathe in this (oblong) well and see my friend. (He does so; looking towards the green-room). This is indeed (my) dear friend causing Malayavatī to rest on his arm—who is as it were the beauty

तद्यावद्वत्वास्य पार्श्वपरिवर्ती भवामि । [ दिङ्गिआ अदिक्कन्तो वम्हणस्त  
अकालमिच्चू । ता जाव अहंपि मत्तवालअजणसङ्गदूसिदो इह दिग्धिकाए  
ण्हाइअ पेक्खाभि पिअवअस्तं । ( तथा करोति ) ( नेपथ्याभिमुखमवलोक्य )  
एसो खु पिअवअस्तो रुविर्णा विअ सअंवरलच्छी मलअवर्दी हत्थे अवलम्बिअ  
इदो एव आअच्छदि । ता जाव गदुअ से पासपरिवत्ती होमी । ]  
( ततः प्रविशति यहीतवरनेपथ्यो नायको मलयवती विभवतश्च परिवागः )

नायकः—( मलयवती निरूप्य )

दृष्टा दृष्टिमध्यो ददाति कुरुते नानापमाभाषिता  
शश्यायां परिवृत्य तिष्ठुति बलादालिङ्गिगता वेपेत ।  
निर्यान्तीपु सखीषु वामभवनार्चिर्गन्तुमेवेहते  
जाता वामतयैव मेऽन्य सुतरां प्रीत्यै नवोढा ग्रिया ॥ ४ ॥

( मलयवतीमवलोक्य ) प्रिये मलयवति

हुंकारं ददता मथा प्रतिवचो यन्मौनमासेवितं  
यहावानलदीमिभिस्तनुरियं चन्द्रातपैस्तापिता ।  
ध्यानं यच्च वहन्यनन्यमनसा नकंदिनानि प्रियं  
तस्येतत्पसः फलं मुखमिदं पश्यामि यत्तेऽधुना ॥ ५ ॥

नायिका—( अपवार्य ) हङ्गे चतुरिके न केवलं दर्शनीयः प्रियमपि भणितुं  
जानाति । [ हङ्गे चतुरिए ण केवलं दंसणीओ पिअंपि भणिदुं जाणादि । ]

चेटी—( विहस्य ) अयि प्रतिपक्षपातिनि सत्यमेवैतत् । किमत्र प्रियवचनम् ।  
[ अयि पदिपक्खवादिणि सच्च एव एदं । किं एत्थ पिअवअणं । ]

नायकः चतुरिके आदेशय मार्गं कुमुकारोद्यानस्य ।

चेटी—एत्वेतु भर्ता । [ एदु एदु भट्टा । ]

नायकः—( परिक्रामन् नायिकां निर्दिश्य ) स्वैरं स्वैरमागच्छतु भवती । यतः

खेदाय स्तनभार एष किमु ते मध्यस्य हारोऽपर-

स्ताम्यत्यूरुयुगं नितम्बभरतः काङ्ख्यानया किं पुनः ।

शक्तिः पादयुगस्य नोरुयुगलं वोदुं कुतो नूपुरौ

स्वाल्पगैरेव विभूषितासि वहसि क्लेशाय किं मण्डनम् ॥ ६ ॥

of their self-choice (in marriage, come) in a bodily form—and is coming in this very direction. Therefore, I shall just proceed and be by his side.

(*Then enter the hero decked in his nuptial dress, Malayavatī and retinue according to rank.*)

Hero—(*Looking at Malayavatī*),

Looked at, she casts down her eyes; addressed, she does not speak; in bed she delays (*tisṭhati*) by turning away; forcibly embraced, she trembles; with her female friends going out from the bed-chamber (or inner apartments—*Vāsabhavana*) she desires too to go out! By her very perversity (my) newly-wed beloved has this day tended far more to my delight (*prīti*). (4)

(*Seeing Malayavatī*) Darling Malayavatī,

In that (yat) by me while I uttered (only) a 'hum' sound (*huṇkāra*) in reply (or at every word) silence was observed; in that this body (of mine) was scorched (*tāpita*) with the rays (*ātapa*) of the moon like the blazes of the forest conflagration; in that I meditated with an undivided mind (mind not devoted to any one else) for many a night and day, Oh darling, of that penance is this the fruit that this face of yours do I see now! (5)

Heroine—(*Aside*) Oh Caturikā, he is not only handsome, (but) he also knows to speak flatteringly!

Maid—(*Loudly laughing*) Oh you, who are inclined to hostility (*pratipakṣa*) this is indeed true. What is it that is flattering here?

Hero—Caturikā, show the way to the Kusumākara garden.

Maid—Come, come, my Lord.

Hero—(*Walking about, addressing the heroine*) Slowly and at ease may your ladyship come; since,

When your heavy breasts (or weight of your breasts) tend to weary you, then how much more (kimu) this additional (*aparah*) necklace? When the pair of thighs (too) gets weary under the burden of the buttocks, then what is the use again of this girdle? The pair of feet has not (enough) strength to carry (or bear—*voḍhum*) your two thighs; then whence (could they have the strength to carry) the anklets? By your own (beautiful) limbs you are adorned, why do you (then) wear ornaments merely to (cause you) pain? (6)

खेटी—एतस्वलु कुसुमाकरोद्यानम् । तत्प्रविशतु भर्ता । [ एं देखु कुसुमा-  
अरुजाणं । ता पविसदु भट्टा । ] ( सर्वे प्रविशन्ति )

नायकः—(समन्तादवलोकेय) अहो तु कुसुमाकरोद्यानस्य परा श्रीः । तथा हि  
निष्यन्दश्वन्दनानां शिशिरयति लतामण्डपे कुट्टिमान्ता—  
नाराज्ञारागृहाणां ध्वनिमनु करुते ताण्डवं नीलकण्ठः । । ५३  
यन्त्रोन्मुक्तश्च वेगाच्चलति विटपिनां पूरयन्नालवाला-  
नापातोत्पीडहेलाहृतकुसुमरजःपिङ्जरोऽयं जलौघः ॥ ७ ॥

अपि च

अमी गीतारम्भैरुखरितलतामण्डपभुवः  
परांगैः पुष्पाणां प्रकटपट्टवासव्यातिकराः ।  
पिवन्तः पर्यासं सह सहचरीमिर्मधुरसं  
समन्तादापानतेस्वमनुभवन्तीव मधुपाः ॥ ८ ॥

विदूषक—( उपस्थ ) जयतु भवान् । स्वस्ति भवत्यै । [ जेदु भवं ।  
सोत्थि भोदीए । ]

नायकः—वयस्य चिरादागतोऽसि ।

विदूषकः—भो वयस्य लधेवागतोऽस्मि । किं पुनर्विवाहमहोत्सवमिलित-  
सिद्धविद्याधराणामापानकदर्शनकौतूहलेन परिभ्रमक्षेतावती वेलां विल-  
भितोऽस्मि । तप्रियवयस्योऽपि तावदेतत्पश्यतु । [ भो वअस्स लहु एव्व  
आअदोऽस्मि । किं उण विवाहमहूम्सवमिलिदसिद्धविजजा हराण आपाणअदंसण-  
कोदृहलेण परिभ्रमन्तो एत्ति अं वेलं विलंबिदोऽस्मि । ता पिअवअस्सोवि-  
दाव एं पेक्खदु । ]

नायकः—एवं यथाह भवान् । ( समन्तादवलोकयन् ) वयस्य पश्य पश्य ।  
दिग्धाङ्गा हरिच्चन्दनेन दघतः सन्तानकानां स्त्रजो  
माणिक्याभरणप्रभाव्यतिकरैश्चीकृताच्छांशुकाः ।  
साधें सिद्धजनैर्मधुनि दयितापीतावशिष्टान्यमी  
मिश्रीभूय पिवन्ति अन्दनतम्चल्लायासु विद्याधराः ॥ ९ ॥

**Maid**—This is truly the Kusumākara garden. May therefore the lord enter.

(Enter all).

**Hero**—(Looking all round), Oh indeed the exquisite loveliness of the Kusumākara garden! Since,

The juice of the sandal trees cools the ends of the inlaid mosaic ground (Kuṭṭima) in the bower of creepers; near the waterjetted bath-rooms to their sound does the peacock dance the tāṇḍava (dance); and this stream of water gushing out of the fountains runs in speed filling the basins of trees and getting a golden (piñjara) hue by the pollen of flowers struck down easily (*hēla*) by the forceful flow after the fall (*āpāta*) on the trees. (7)

And again,

These bees (madhupas here), making the grounds of the arbour of creepers resound by beginnings of their songs (or by the hasty songs—*gītāramba*), their contact with the perfumed powder (*paṭavāsa*) manifested by the pollen of flowers, drinking to their hearts' content the sweet honey (or liquid honey) with their female companions (*sahacarī*), are as it were experiencing the carnival of drinking on all sides. (8)

**Clown**—(Approaching) Victory to you! Hail to your Ladyship.

**Hero**—Friend, you have come after a long time.

**Clown**—Oh friend, I had come quickly enough. But wandering around in curiosity of seeing the drinking parties of the Vidyādhara and Siddhas gathered together for the marriage festival, I have been delayed all this time. Therefore let my friend too just see (all) this.

**Hero**—Surely as you say. (Looking around), Oh friend, see, behold:

With their limbs (or bodies) anointed with the red *candana* (*haricandana*), wearing garlands of Santā-naka flowers, with their white silks embellished (*Citrikṛta*) by the contact of lustre from the ornaments of rubies, in company of the Siddha hosts, under the shade of the sandal trees these Vidyādhara, after a commingling (with the Siddhas) are drinking the wine remained after the drinking of their beloveds. (9)

तदेहि वयमपि तमालवीथि गच्छामः । ( सर्वे परिकामन्ति )

विदूषकः—एषा खलु तमालवीथिका । एतच्च शरदातपरिखेदितमत्रभवत्या वदनं लक्ष्यते । तदिह स्फटिकशीलातल उपविशतु । [ एसा खु तमालवीहिआ । एदं च सरदादपरिखेदिअं विअ तत्त्वादीए वदणं लख्खीअदि । ता इह फलिहसिलाअले उवविसदु । ]

नायकः—वयस्य समयगुपलभितम् ।

एतन्मुखं प्रियायाः शशिनं जित्वा कपोलयोः कान्त्या ।

तापानुरक्तमनुना कमलं ध्रुवमीहते जेतुम् ॥ १० ॥

( मत्यात्मा हस्त गृहीत्वा ) पिये इहोपविशामः । ( सर्वे उपविशन्ति )

नायिका—( नायिकाया मुखमुन्नमय्य पश्यन् । ) प्रिये वृथेव त्वम्-स्मामि: कुमुणकोदानदर्शनकुतूहालिभिः खेदितामि । कुतः

एतत्ते भूलताऽङ्गोऽसि पाटलाधरपल्लवम्

मुखं नन्दनमुद्यानमतोऽन्यत् केवलं वनम् ॥ ११ ॥

चेटी—( समित विदूषके निर्दिश्य ) श्रुते त्वया भर्तृदारिका कथं वर्ण्यते । [ मुरु तुए भट्टिदारिआ कहं वर्णणीअदि । ]

विदूषकः—चतुरिके मैवं गर्वमुद्रह । अस्माकमपि मध्ये दर्शनायो जनोऽस्त्वयेत् । केवलं मत्सरेण कोऽपि न वर्णयति । [ चतुरिए मा एवं गव्हयमुव्यह । अहाणं पि मज्जे दंसणीओ जणो अत्यि एव । केवलं मत्सरेण कोवि ण वर्णेदि । ]

चेटी—( समितम् ) आर्य अहं त्वां वर्णयामि । [ अज अह तुमं वर्णोमि । ]

विदूषकः—( सहर्षम् ) जीवापितोऽस्मि । तत्करोतु भवती प्रसादम् । येनैष मां पुनरपि न भणति यथा त्वमीदशः स्तादशः कपिलमर्कटाकार इति । [ जीवाविदोऽमहि । ता करेदु भोदी पसादं । जेण एसो मं पुणोवि ण भणादि जहा तुमं ईदिसो तादिसो कविलमकडा आरोत्ति ]

चेटी—आर्य त्वं मया विवाहजागरणे निद्रायमाणो निर्मालिताक्षः शोभनो दृष्टः । तत्त्वैव निष्ठु येन वर्णयामि । [ अज तुमं मए विवाहजागरणे णिज्जाअमाणो णिमीलिअअग्न्यो सोहणो दियुं । ता तह एव चिदु जेण वर्णोमि । ] ( विदूषकस्तथा करोति )

Then come, we too shall go to the *tamāla* avenue.

(All move about)

Clown— -This indeed is the *Tamāla* avenue. And this face of her ladyship seems to be fatigued under the autumnal sun's rays. Therefore let her sit here on the crystal stone slab.

Hero— -Friend, you have well observed!

This face of (my) beloved having (first) vanquished the moon by the splendour of her checks, now certainly desires to subdue the lotus, being reddened by the sun! (10)

(Taking *Malayavatī* by the hand) Dear, let us sit here.

(All sit down).

Hero—-[*Raising the heroine's face and looking (into it)*] Dear, surely in vain you have been wearied by us curious to see the *Kusumākara* garden! Since,

This your face is itself the *Nandana* garden—brilliant with the creepers in the form of your eye-brows and having the tender sprouts in the form of the pink lips; any other (garden) is just (merely) a forest! (11)

Maid— (*With a smile, referring to the clown*) Have you heard how the Princess is being described?

Clown— -Caturikā, do not have such pride! In our midst too (there) surely are handsome persons (or there is a handsome person). Only through jealousy nobody describes (them or him)!

Maid— (*Smiling*) Venerable Sir, I describe (paint) you.

Clown— -(*With joy*) I am restored to life. Then let your ladyship do (me) the favour so that this one may never again say to me that "You are this or that sort of form of a brown monkey!"

Maid—-Sir, you were seen by me lovely while sleeping owing to the wakefulness due to marriage and with eyes closed. Therefore stay in that condition that I may describe (paint) you! (*Clown does like that*).

चेटी—( स्वगतम् ) यावदेष निर्मालिताक्षस्तिष्ठति तावन्नीउरसानुकारिणा तमालपल्लवरसेन मुखमस्य कालीकरिष्यामि । [ ज्ञाव एसो निर्मालिअअख्लो चिन्तुदि ताव णालरसाणुआरिणा तमालपल्लवरसेन मुहं से कालीकरिसिं । ] ( उत्थाय तमालपल्लवग्रहणं कृत्वा तज्जिष्ठीडनं नाटयति )  
( नायको नायिका च विदूषकं पश्यतः )

नायकः—वयस्य धन्यः खल्वसि । योऽस्थामु तिष्ठत्सु त्वमेव वर्ण्यसे ।  
( चेटी तमालपल्लवस्य रसेन विदूषकस्य मुखं कालीकरेति )  
( नायिका नायकस्य मुखं दृष्ट्वा स्मितं करोति । )

नायकः—( नायिकामुखं दृष्ट्वा )

स्मितपुष्पोद्गमोऽयं ते दृश्यतेऽधरपल्लवे ।  
फलं त्वन्यत्र मुग्धाक्षिं चक्षुषोर्मम पश्यतः ॥ १२ ॥

विदूषकः—भवति किं त्वया त्रुतम् । [ भोदि किं तुए किदं । ]

चेटी—ननु वर्णितोऽसि । [ णं वर्णिदोसि । ]

विदूषकः—( हस्तेन मुखं प्रमुच्य हस्तं दृष्ट्वा सरोवं दण्डकाष्ठमुद्यम्य ) आः दास्याः पुत्रि राजकुलं खल्वेतत् । किं तवात्र करिष्यामि । ... भोः युध्माकं पुरत एवाहं दास्याः पुत्र्या खलीकृतः । तत् किं ममेह स्थितेन । अन्यतो गमिष्यामि तावत् । [ आ दासीए धीए राअउलं खु एदं । किं तव एत्थ करइसं । ( नायकं निर्दिश्य ) भो तुम्हाणं पुरदो एव अहं दासीए धीआए खलीकिदो । ता किं मम इह छिदेण । अणदो गमिसं दाव । ]  
( निष्कामति )

चेटी—सत्यं खलु कुपितो मे आर्यान्नेयः । तावदनुगम्य प्रसादयिष्यामि ।  
[ सच्चं खु कुविदो मे अज्जन्तेओ । ज्ञाव अणुगदुअ प्रसादइसं । ]  
( गन्तुमिच्छति )

नायिका—हज्जे चतुरिके कथं मामेकाकिनीमुज्जित्वा गच्छसि । [ हज्जे चउरिए कहं मं एआइणि उज्जित्वा गच्छसि । ]

चेटी—( नायकं उद्दिश्य समितम् ) एवमेकाकिनी चिरं भव । [ एवं एआइणी चिरं होहि । ] [ इति निष्कान्ता )

Maid— (*To herself*) While this one stays with his eyes closed, I shall blacken his face with the juice of the tamāla leaves resembling liquid indigo. (*Getting up, she gesticulates plucking the Tamāla leaves and squeezing them*).

(*The hero and the heroine look at the clown*).

Hero— Friend, blessed indeed you are, who in spite of our presence are alone being discribed (painted) !

(*With the tamāla juice the maid blackens the clown's face*).

(*Heroine looking at hero's face, smiles*).

Here the blossoming of the flowers of (your) smiles is seen on the tender leaf of your lower lip; the fruit of it is however elsewhere, Oh you with beautiful (*mugdha*) eyes, (i.e.) in my eyes who am looking (on) !

(12)

Clown— Maid, what have you done?

Maid— Indeed, you are painted!

Clown— [By his hand he wipes his face and seeing the palm (of his hand) in anger he raises up his wooden staff] Oh you whore-born, this is surely a palace. What shall I do to you here? (*Addressing the hero*) Oh sir, just before you two have I been ill-treated by this daughter of a slave woman! So what is the use of my remaining here? Elsewhere shall I just go. (*Exit*).

Maid— Truly indeed is the venerable Ātrēya angry with me! I shall just follow him and (I shall) beg for pardon (*prasādaya*). (*Desires to go*).

Heroine— Oh Caturikā, how do you go leaving me alone?

Maid— (*Referring to the Hero, and with a smile*) Thus be alone ever more. (*Exit with this remark*).

नायकः— ( नायिकाया मुखं पश्यन् )

दिन फरकरा मृष्टं विभ्रत् द्युति परिपाटलां  
दशनकिरणैरुत्सर्पद्धिः स्फुटीकृतकेसरम् ।  
अयि मुखमिदं मुखं लत्यं समं कमलेन ते  
मनु मञ्चुकरः किं त्वेतस्मिन् पिबन्न विभाव्यते ॥ १३ ॥

( नायिका विहस्य मुखमन्यतो नयति ) ( नायकः पुनस्तदेव पठति )  
( प्रविश्य पटाश्वेषेण )

चेटी— ( महसोपसृग्य ) एष खलु आर्थमित्रावसुः कार्येण केनापि कुमारं  
प्रेक्षितुमागतः । [ एसो खु अज्जमित्तावसू कज्जेण केणवि कुमारं पेक्षिवदुं  
आअदो । ]

नायकः— प्रिये गच्छ त्वमात्मनो गृहम् । अहमपि मित्रावसुं दृष्ट्वा  
त्वरितमागत एव । ( नायिका चेष्ट्या सह निष्कान्ता ) ( ततः प्रविशति मित्रावसुः )

मित्रावसुः—

अनिहत्य तं सपत्नं कथमिव जीमूतवाहनस्थाहम् ।  
कथयिष्यामि हृतं तव राज्यं रिपुणेति निर्लज्जः ॥ १४ ॥

आनिवेद्य च न युक्तं गन्तुमिति निवेद्य गच्छामि । ( उपसर्पति )

नायकः— मित्रावसो इत आस्यताम् । ( मित्रावसुरूपविशति )

नायकः— ( निरूप्य ) मित्रावसो संरब्ध इव लक्ष्यते ।

मित्रावसुः— कः खलु मतङ्गहृतके संरम्भः ।

नायकः— किं कृतं मतङ्गेन ।

मित्रावसुः— स्वनाशाय किल युध्मदीयं राज्यमाकान्तम् ।

नायकः— ( महर्षमात्मगतम् ) अपि नाम सर्वयेतत् स्थात् ।

मित्रावसुः— अतस्तदुच्छित्तय आशा दातुमर्हति कुमारः । किं बहुना

**Hero**—(Sees the face of the heroine),

Touched (or attacked) by the sun's rays, bearing a pinky brilliance, with the filaments (Kēsara) made visible by the creeping rays of the teeth, Oh lovely one (or inexperienced one), this face of yours is truly like a lotus; however no bee is seen drinking (its) honey in here (on this one)! (13)

(*Heroine laughs and turns her face elsewhere*).

(*Hero again recites the same*).

(*Entering by toss of the curtain*).

**Maid**—(Approaching suddenly) Here is indeed the venerable Mitrāvasu come to see the Prince on some business.

**Hero**—Dear (please), you go to your house. After interviewing Mitrāvasu, I too am quickly following.

(*Heroine exit with maid*).

(*Then enter Mitrāvasu*).

**Mitrāvasu**—

Without killing that enemy of Jimūtavāhana how can I, shameless (as I shall be) tell him, "Your kingdom is captured by your enemy!" (14)

And it is not proper to go without reporting (it to him); hence I will report and then go. (*He comes near*).

**Hero**—(Seeing Mitrāvasu) Mitrāvasu, sit here.

(*Mitrāvasu sits down*).

**Hero**—(Seeing minutely) Mitrāvasu, you look as it were agitated.

**Mitrāvasu**—What agitation indeed against the wretched Mataṅga?

**Hero**—What has been done by Mataṅga?

**Mitrāvasu**—For his own destruction truly your kingdom has been attacked (ākrānta) (by him)!

**Hero**—(Joyfully to himself) Can it possibly be true?

**Mitrāvasu**—Therefore for his destruction the prince should kindly pass orders!

संसर्पद्धिः समन्तात् कृतस्कलवियन्मार्गयानैर्विमानैः  
कुर्वाणा प्रावृषीव स्थगितरविरुचः इयामतां वासरस्य ।  
एते याताश्च सद्यस्तव वचनमितः प्राप्य युद्धाय सिद्धाः  
सिद्धं चोद्युत्तशत्रुक्षयभयविनमद्राजकं ते स्वराज्यम् ॥ १५ ॥

अथवा किं वलैषैः ।

एकाकिनापि हि मया रभसावकुष-  
निर्णिशरदीधितिसटाभरभासुरेण ।  
आराज्ञिपत्य हरिणेव मतङ्गजेन्द्र-  
माजौ मतङ्गहतकं हतमेव विद्धि ॥ १६ ॥

नायकः—( काणो पिधाय आत्मगतम् ) अहह दारूणमभिहितम् । अथवैवं  
तावत् । ( प्रकाशम् ) मित्रावसो कियदेतत् । बहुतरमतोऽपि बाहुशाश्चिनि  
त्वयि संभाव्यते । किं तु

स्वशरीरमपि परार्थे यः खलु दद्यादयाचितः कृपया ।  
राज्यस्य कृते स कथं प्राणिवधकौर्यमनुमन्ये ॥ १७ ॥

अपि च क्लेशानिवाय मम शत्रुबुद्धिरेव नान्यत्र । यदि त्वमस्मत्प्रियं  
कर्तुमौद्देशे तदनुकम्यतामसौ राज्यस्य कृते क्लेशदासीकृतो तपस्वी ।

मित्रावसुः—( सामर्षे सहासं च ) कथं नानुकम्यतं ईदृशोऽस्माकमुप-  
कारी कृतशश्च ।

नायकः—( स्वगतम् ) प्रत्यग्कोपाश्रितेता न तावदयं शक्यते  
निवर्तयितुम् । तदेवं तावत् । ( प्रकाशम् )  
मित्रावसो उत्तिष्ठ । अभ्यन्तरमेव प्रविशावः । तत्रैव स्वां बोधयिष्यामि ।  
संप्रति परिणतमहः । तथा हि

What more—

By their air-planes moving all around and traversing all the highways of the sky, bringing darkness to the day by stopping the light of the sun as in the rainy season, these Siddhas here are gone from here immediately on receipt of your word for battle and (immediately) your kingdom is regained (*siddha*), when the assemblage of Prince's (*Rājaka*) bends down through fear of the destruction of your wayward (*udvṛtta*) enemy. (15)

Or what (necessity) of the multitudes of the army?

For even singly by me appearing terrible (*bhāsura*) by the luxuriance of the mane in the form of the rays (*dīdhiti*) of the sword (*nistrimśa*) drawn out hastily, attacked from near in battle, know the wretch Matanga to be already killed like to the lion [being attacked from near—though alone yet terrible with his luxuriant mane appearing like the rays from swords drawn out forcibly killing the lord of elephants (*Mataṅgajēndra*)]. (16)

Hero—(*Shutting his ears, to himself*) Oh alas, a terrible speech (*abhihita*). Or rather it should be thus now.

(Aloud) Oh Mitrāvasu, how much is this (*kiyat ētad* i.e. it is an easy thing for you)? Even of very much more than this you are capable with your strong arms! But—

How should I, who even unsolicited would indeed through pity give up (my) own body for another, permit for the sake of a kingdom the cruelty of the slaughter of animate beings (*prāṇin*). (17)

More than this excepting the Klēśas (the five Buddhist sins) I do not cherish any feeling of enmity towards any other thing (*anyatra*). Therefore, if you desire really to do what pleases us, then let this poor fellow be pitied who has been enslaved by the Klēśas for the sake of a kingdom! Mitrāvasu—(*With anger—and with laughter*) How can he not be pitied who is thus our benefactor and is (so) grateful (too)!

Hero—(*To himself*) It is not possible to make him return (or to dissuade him) now with his mind so overwhelmed with fresh anger. Then let it be thus now! (Aloud)

तथा हि

निद्रामुद्रावबन्धव्यतिकरमनिशं पद्मकोशादपास्य-  
घाशापूरैकर्मप्रवणनिजकरपाणिताशेषविश्वः ।  
दृष्टः सिध्दैः प्रसक्तस्तुतिमुखरमुख्यैरस्तमप्येष गच्छ-  
न्नेकः श्याघ्यो विवस्वान् परहितकरणायैव यस्य प्रयासः ॥ १८ ॥

( इति निष्कान्ताः सर्वे )

इति तृतीयोऽङ्कः ।

Mitrāvasu, get up. Let us both go inside. There only shall I advise you. Now the day has come to a close (pariṇata). For certainly.

Removing constantly (aniśam) the obstruction (vyatikara) in the form of closing (of the petals) by the seal of sleep from the calyx (Kośa) of the lotus (i.e. its bud), vivifying the whole Universe by his own rays occupied with the sole duty of filling the quarters (with sunshine; fulfilling the desires of all) and seen by the Siddhas their mouths muttering (mukhara) their prayers constantly (prasakta), here does this sun (vivasvat) set, the only one who is praiseworthy due to his great efforts solely devoted to the well-being of others. (18)

*(Exeunt Omnes)*

HERE ENDS THE THIRD ACT

—

## चतुर्थोऽङ्कः ।

( ततः प्रविशति कञ्चुकी गृहीतरक्तवस्त्रयुगलः प्रतीहारश्च )

कञ्चुकी—

अन्तःपुराणां विहितव्यवस्थः पदे पदेऽहं सखलितानि रक्षन् ।

जरातुरः संप्रति दण्डनीत्या सर्वे नृपस्यानुकरोऽमि वृत्तम् ॥ १ ॥

प्रतीहारः—आर्य वसुभद्र क्व भवान् प्रस्थितः ।

कञ्चुकी—आदिष्टोऽस्मि देव्या मित्रावसुजनन्या । यथा कञ्चुकिन् त्वया दशरात्रं यावन्मलयवत्या जामातुश्च रक्तवासांसि नेतव्यानीति । राजदुहिता मलयवती च शश्यकुले वर्तने । जीमूतवाहनोऽपि युवराजेन मित्रावसुना सह समुद्रवेलां द्रष्टुमद्य गत इति मया श्रुतम् । तत्र जाने किं राजपुत्र्याः सकाशं गच्छाम्युताहो जामातुरिति ।

प्रतीहारः—आर्य वं राजपुत्र्याः सकाशं गन्तव्यम् । तत्र हि कदाचिदस्यां वेलायां जामाता प्रत्यागतो भविष्यति ।

कञ्चुकी—सुनन्द साधूक्तम् । भवान् पुनः क्व प्रस्थितः ।

प्रतीहारः—अहमपि महाराजविश्वावसुना समादिष्टः । यथा सुनन्द गच्छ मित्रावसुं ब्रूहि । अस्मिन् दीपप्रतिपदुत्सवे मलयवत्या जामातुश्च उत्सवानुरूपं यत्किञ्चित्प्रदीयते । तदागत्य निरूप्यतामिति । तद्रच्छतु राजपुत्र्याः सकाशमार्यः । अहमपि युवराजमित्रावसोरानयनाय गच्छामि । ( इति निष्कान्तौ )

विष्कम्भकः

( ततः प्रविशति जीमूतवाहनो मित्रावसुक्ष )

## ACT IV

(Then enter the Chamberlain holding a pair of red garments and the doorkeeper).

Chamberlain—

Having made arrangements for the (business of the) inner apartments, at every step guarding myself against stumbling (by the help of staff), suffering from old age (or disabled by old age) now do I imitate all the behaviour of the King (who puts in order everything inside cities, who keeps people at every step from mistake (*Skhalita*) by (recourse to) the policy of punishment (by Law-*dandanīti*) and who is fond of praise (jarā or greetings). (1)

Doorkeeper— —Venerable Vasubhadra, where are you going?

Chamberlain— —I have been commanded by Her Majesty, the mother of Mitrāvasu thus:—"Oh, Chamberlain, you should, for ten days (lit. nights), carry the red garments to Malayavatī and the son-in-law. And Princess Malayavatī is in her father-in-law's place. Jimūtavāhana too in company of the crown-prince Mitrāvasu has gone to-day to see the tide (*Vēlā*) of the sea". Thus I have heard. Therefore I do not know if I shall go to the Princess or to the son-in-law!

Mitrāvasu— —Venerable Sir, it is better to go to the Princess. For perhaps by this time the son-in-law too shall have come back here.

Chamberlain— —Sunanda, well-said. (i.e. It is good advice). Where again are you going?

Doorkeeper— —I too have been ordered by King Viśvāvasu thus:—"Sunanda, go (and) tell Mitrāvasu. In this festival of the first lamp day (or first day of Dipāvali) something befitting this festival is to be given to Malayavatī and the son-in-law. Therefore come and let it be seen. Therefore venerable man should go to the Princess. I too shall go to bring crown-prince, Mitrāvasu.

(Exit both)

(Here ends the Interlude)

(Then enter Jimūtavāhana and Mitrāvasu)

नायकः—

शस्या शाद्वलमासनं शुचिशिला सद्य द्रुमाणामधः  
शीतं निर्जर्खारि पानमशनं कन्दाः सहाया मृगाः ।  
इत्यप्रार्थितलभ्यसर्वविभवे दोषोऽयमेको वने  
दुष्प्रापार्थिनि यत् परार्थधटनावन्धैर्वृथा स्थीयते ॥ २ ॥

मित्रावसुः—( उधर्मवलोक्य ) कुमार त्वयेतां समयोऽयं चलितुमम्बुदाशः ।

नायकः—( आकर्ष्य ) सम्यगुपलक्षितम् ।

उन्मज्जजलकुञ्जरेन्द्ररभसास्फालानुवन्धोद्धतः  
सर्वाः पर्वतकन्दरोदरभुवः कुर्वन् प्रतिध्वानिनीः ।  
उच्चैरुच्चरति ध्वनिः श्रुतिपथोन्माथी यथायं तथा  
प्रायः प्रेष्ट्वदसंख्यशङ्कधवला वेलेयमागच्छति ॥ ३ ॥

मित्रावसुः—नन्वियमागतैव । पश्य

कवलितलवङ्गप्लुवकरिमकरोद्वारसुरभिणा पयसा ।  
एषा समुद्रवेला रत्नद्युतिरञ्जिता भाति ॥ ४ ॥

तदेष्यस्माज्जलप्रसरणमार्गदपकम्यानेनैव गिरिमानुसमीपमागेण परिकमावः ।

नायकः—मित्रावसो पश्य पश्य । शरत्समयपाण्डुभिः पयोदपटलैः प्रावृताः  
प्रालेयाचलशिखरश्रियमुद्दृहन्त्येते मलयसानवः ।

मित्रावसुः—कुमार, नैवामी मलयसानवः । नागानामस्थिसंधाताः खल्वेते ।

नायकः—( सोद्वेगम् ) कष्टं । किंनिमित्तममी संधातमृत्यवो जाताः ।

मित्रावसुः—कुमार नैवामी संधातमृत्यवः । श्रूयतां यथैतत् । पुरा किल  
स्वपश्चपवनापास्तसमस्तसागरजलस्तरसा रसातलादुद्धृत्योद्धृत्य भुजंगमान-  
नुदिनमाहारयति स्म वैनतेयः ।

Hero—

A green (or meadow) (for) a bed, white (*Suci*—or clean) stone slab (for) a seat, the bottom of trees (for) a house, the cool spring-water (for) a drink, the tubers (for) food, the deer (for) companions—thus in the forest with its wealth of everything available without solicitation there is (only) this one short-coming viz. we have to remain useless (idle, *vandhya*) for want of accomplishing the good of others since it is difficult to come across one in want. (2)

Mitrāvasu—*(Looking above)* Prince, hasten, hurry up. This is time for flowtide of the sea (*ambu-rāśi*).

Hero—*(Listening)* Very well-noticed.

As there arises (uccarati) loudly a sound tormenting the reaches of the ear (i.e. the ear), intensified (*uddhata*) by the series (*anubandha*) of the violent (*rabhasa*) flappings (*āsphāla*) (of the ears) of the aquatic big elephants as they emerge (out of the waters), making all the floors in the interiors of the valleys of the mountains reverberate, it is in all probability (*prāyah*) the flow-tide coming in white with the innumerable oscillating shells. (3)

Mitrāvasu—Indeed this one (i.e. tide) has come already. See—

With water fragrant on account of the spittle (*udgāra*) of the sharks and elephants who have chewed (*kavalita*) the leaves of cloves this tide of the sea shines being (also) tinged with lustre of jewels. (4)

Come then. Going out of this way of the flow of waters, we shall roam about (for pleasure) by this very way nearer to the top of this ridge.

Hero—Mitrāvasu, see, look. Covered by veils (*paṭala*) of clouds white in the autumnal season these peaks of the Malaya mountain bear the beauty of the summits of the snow-mountain (e.g. *Himālaya*).

Mitrāvasu—Prince, these are not at all the peaks of the mountain Malaya; they are in truth the heaps of the bones of the Nāgas (serpents)!

Hero—*(In distress)* Alas! Due to what reasons again have these mass-deaths occurred?

Mitrāvasu—Prince, they are not at all mass-deaths! Listen to the “how” of it! Formerly, it is said (*Kila*), Vainatēya (i.e. Garuda, son of *Vinatā*), by agitating the waters of all the seas tossed up by the gusts of his own wings and then forcibly dragging (them) continually from (the depths of) the nether world, used daily to eat serpents.

नायकः—( सोद्वेगम् ) कष्टमतिहुङ्करं करोत्यसौ । ततस्ततः ।

मित्रावसुः—ततः सकलनागलोकविनाशशिङ्कना नागराजेन वासुकिना गरुद्मानभिहितः ।

नायकः—( सादरम् ) किं मां प्रथमं भक्षयेति ।

मित्रावसुः—नहि नहि ।

नायकः—किमन्यत् ।

मित्रावसुः—इदमभिहितम् । गरुदमन्त्यदभिपातसंत्रासात् सहस्रश्च स्वन्ति भुजंगमाङ्गनानां गर्भाः । शिशवश्च पञ्चस्वमुपयान्ति । एवं संततिविच्छेदोऽस्माकं भवतश्च स्वार्थहानिः । तद्यदर्थमभिपतति भवान् पातालम् । तदेकैकं नागमनुदिवसं समुद्रतटस्थितस्याइमेव प्रेषयामि ।

नायकः—कष्टमेवं रक्षिता नागराजेन पक्षगाः ।

जिह्वासहस्राङ्गितयस्य मध्ये नैकापि ना तस्य किमस्ति जिह्वा ।

एषोऽहिरक्षार्थमहिद्विषेऽद्य दत्तो मयात्मेति यया ब्रह्मीति ॥ ६ ॥

ततस्ततः ।

मित्रावसुः—प्रतिपन्नं तत् पक्षिराजेन ।

इत्येकक्षाः प्रतिदिनं विहितव्यवस्थां

यान् भक्षयत्यहिपतीनिह पक्षिराजः ।

यास्यन्ति यान्ति च गताश्च दिनर्विवृद्धिं

तेषामर्मी तुहिनशैलस्त्रुतोऽस्थिकृटाः ॥ ६ ॥

नायकः—आश्र्वयम् ।

सर्वाशुचिनिधानस्य कृतग्रस्य विनाशिनः ।

शरीरकस्यापि कृते मूढाः पापानि कुर्वते ॥ ७ ॥

कथमपर्यवसानेयं विगच्छिर्नागानामापतिता । ( आत्मगतम् ) अपि शक्तुयामहं स्वशरीरसमर्पणेन एकस्यापि नागस्य परिक्षां कर्तुम् ।

( ततः प्रविशति प्रतीहारः )

प्रतीहारः—आरूढोऽस्मि गिरिशिवरम् । यावान्मित्रावसुमान्विष्यामि ।

( विलोक्य ) अयं मित्रावसुर्जमातुः समोये तिउति । ( उपसृत्य ) विजयेतां कुमारौ ।

**Hero**— (In distress) Alas! He is perpetrating an extremely horrible act. (Well) then afterwards?

**Mitrāvasu**— —Then Garuda was told by the Nāga King, Vāsuki, alarmed at the (possible) destruction of the whole Nāga race.

**Hero**— (Respectfully) What, “Eat me first”. (Did he say?)

**Mitrāvasu**— —No, certainly not.

**Hero**— (Then) what else?

**Mitrāvasu**— —This was said—“Oh Garuda, due to the terror caused by your attack the embryos of female serpents perish (*sravanti*) by thousands. Children again die (lit. are reduced to the state of the five elements). Thus there is a failure of issue (or interruption in succession) in our case; and there is detriment to your self-interest. Therefore for the reason for which you attack pātāla I myself shall send to you while you are on the seashore one Nāga day after day.”

**Hero**— —Alas, is it thus indeed that by the serpent-king serpents were saved?

Was there not among his two thousand tongues even a single tongue, by which he could say:—“Here by me is given my soul (or body) to the enemy of serpents to-day for the protection of serpents!” (5)

Well, further—

**Mitrāvasu**— —That was accepted (*pratipanna*) by the King of birds (i.e. Garuda).

So having made this arrangement here whomever—of these great serpents—does the king of birds every day devour one by one, of them are these the heaps of bones, having a whiteness (equal to that) of the snow-mountain, which shall go on increasing, are increasing and have increased in (these) days! (6)

**Hero**— Oh, a wonder!

Even for the sake of the trifling body, which is the abode of everything impure, which is ungrateful and highly perishable (*Vināśin*) do fools commit sins! (7)

Alas, unending is this calamity of the Nāgas! (To himself) Can I possibly (*api-nāma*) through the dedication (or gift) of my own body, be able to protect the life of a single serpent even?

(*Then enter the door-keeper*).

**Doorkeeper**— I have ascended to the top of the mountain. I shall then (*yāvati*) find out Mitrāvasu. (Moving about) (Here) is this Mitrāvasu standing near the son-in-law. (Approaching and saluting) Victory to the two Princes!!

**मित्रावसुः**—सुनन्द किनिमित्तमिहागमनम् ते ।

( प्रतीहारः कर्णे कैथयति )

**मित्रावसुः**—कुमार तातो मामाह्यति ।

**नायकः**—गम्यताम् ।

**मित्रावसुः**—कुमारेणापि बहुप्रत्यवायेऽस्मिन् प्रदेशे कुत्वालिना न चिरं स्थातव्यम् । ( इति प्रतीहारेण सह निष्कान्तः )

**नायकः**— यावद्वृहमप्यस्माद्विरिशिखरादवतीर्थं समुद्रतटमवलोकयामि । ( परिकामति )

( नेपथ्ये )

हा पुत्रक शङ्खचूड कथं व्यापाद्यमानोऽद्य किल त्वं मया प्राक्षतव्यः ।

[ हा पुत्र अ सङ्खचूड कहं वावादि अमाणो अज्ज किल तुमं मए पेक्खिदव्यो । ]

**नायकः**—( भाकर्ण्य ) अये योग्यित इवार्तप्रलापः । तथावदुपमृत्यु केयं कुनो तास्या भयमिति स्फुर्यीकरोमि । ( परिकामति )

( ततः प्रविशति कन्दन्त्या वृद्धया जनन्यानुगम्यमानः शङ्खचूडो गोपायित-वस्त्रयुग्लश्च किकरः )

**वृद्धा**—( साक्षम् ) हा पुत्रक शङ्खचूड कथं व्यापाद्यमानोऽद्य किल त्वं मया प्रेक्षितव्यः । ... अनेन ते मुखचन्द्रेण विरहितमिदानीमन्धकारीभविष्यति पातालम् । [ हा पुत्र अ सङ्खचूड कहं वावादि अमाणो अज्ज किलं तुमं मए पेक्खिदव्यो । ( निमुके गृहीत्वा ) इमिगा दे मुहचन्द्रेण विरहिअं दाणीं अन्धआरीभविसदि पाआलं । ]

**शङ्खचूडः**—अम्ब विमेवमतिविकृता सुतरामात्मानं पीडयसि ।

**वृद्धा**—( चिरं निर्वर्ण्य पुत्रस्याङ्गानि स्पृशन्ती ) हा पुत्र कथं तेऽदृष्टसूर्यकिरणं सुकुमारशरीरं निर्धृण्डृदयो गरुड आहारयिष्यति । [ हा पुत्र अ कहं दे अदिष्टसूराकिरणं सुउमारसरीरं णिभिराहिअओ गरुडो आहारहस्तादि । ]

( कण्ठे गृहीत्वा रोदिति )

**शङ्खचूडः**—अम्ब अलं परिदेवितेन । पश्य

क्रोडीकरोति प्रथमं यदां जातमनित्यता ।

धार्तीच जननी पश्चात्तदा शोकस्य कः क्रमः ॥ ८ ॥ ( गन्तुमिच्छति )

**वृद्धा**—पुत्रक निष्ट मुहूर्तम् । यावत्ते वदनं प्रेक्षे । [ पुत्र अ चिष्ट मुहूर्तं । दाव दे वअणं पेक्खामि । ]

**Mitrāvasu**—Sunanda, what is the reason for you arrival here?

(Door-keeper tells in the ear)

**Mitrāvasu**—Prince, (my) father calls me.

**Hero**— You may go.

**Mitrāvasu**—Let the Prince curious as he is also not stay long in this region open to many dangers (pratyavāya). [Saying (thus) he goes out with the door-keeper]

**Hero**—In the meanwhile (yāvad) I too shall go down from this mountain peak and have a look at the sea-shore. (Moves about)

(Behind the curtain)

Oh! Alas! dear son, Sañkhacūḍa, how you are indeed to be seen by me to-day being killed!

**Hero**— (Listening) Oh, it is as it were the piteous lament of a lady! Then just let me go near and find out who she is and from whom she entertains fear! (Moves round)

(Then enter Sañkhacūḍa followed by his weeping aged mother and a servant with a pair of garments for a veiled person).

**Aged Lady**— (In tears) Alas, dear son, Sañkhacūḍa, how you have to be seen by me to-day being killed. (Holding at his chin) The pātāla (nether world) would be darkened now in the absence (virahitam) of this moon-like face of yours!

Sañkhacūḍa—Mother, why being extremely distressed do you thus torment yourself much more?

**Aged Lady**— (Long looking at him and caressing her son's limbs) Ah, dear son, how will the cruel-hearted Garuḍa devour this delicate body of yours which has not seen the rays of the sun! (Weeps in embrace).

Sañkhacūḍa—Mother, enough of lament. See—

When in the beginning non-eternity (i.e. mortality) clasps (krodikaroti) a new-born (babe), and the mother like a nurse (Dhātrī) comes afterwards (as the second), what then is the order for grief? (8)

(Desires to go)

**Aged Lady**—Dear son, wait for a muhūrta (a small period—48 minutes) while I can have a look at your face!

**किञ्चकरः**—एहि कुमार शङ्खचूड । किंत एतया भणन्त्या । पुत्रस्तेहमोहिता खल्वेषा राजकार्ये न जानाति । [ एहि कुमाल । किंते एदाए भणन्तीए । पुत्रसिणेहमोहिदा क्षु एसा लाअकज्जं ण जाणादि । ]

**शङ्खचूडः**—भद्र अयमागच्छामि ।

**किञ्चकरः**—( आत्मगतम् ) आनीतः खल्वेष मथा वध्यशिलासमीपम् । यावदेतद्व्यचिन्हं रक्तांशुक्युगलं दत्या वध्यशिलां दर्शयामि । [ आणीदो नु एसो मणे वज्ज्ञसिलासमीवं । जाव एदं वज्ज्ञनिष्ठं लत्तंसुअजुअलं देइअ वज्ज्ञमिलं दंसेमि । ]

**नायकः**—अये इथममौ योपित । ( शङ्खचूड दृष्टा ) नूनमनेनास्याः सुतेन भवितव्यं यदर्थमाकन्दति । ( समन्तादवलोक्य ) न खल पुनः किञ्चिदस्याः भयकारणं पश्यामि । कुतोऽस्या भयं भविष्यति । किमुपसृष्य पृच्छामि । अथवा प्रसक्त एवादमाश्याप । कदानिदत एवास्यामिव्यक्तिर्भविष्यति । तद्रिटयान्तरितस्तावच्छृणोमि । ( तथा करोति )

**किञ्चकरः**—( सासं कृताङ्गिः ) कुमार शङ्खचूड एप स्वामिन आदेश इति कृत्वेदशं निष्ठुरं मन्त्यते । [ कुमाल शङ्खचूड एसो सामिणो आदेसोति करिअ ईदिसं णिष्ठरं मन्तीअदि । ]

**शङ्खचूडः**—भद्र कथय ।

**किञ्चकरः**—नागलोकस्यामी वासुकिस्त आज्ञापयति । [ णागलोअसामी वासुई दे आणवेदि । ]

**शङ्खचूडः**—( शिरस्यञ्जलि वद्धा सादरम् ) किमाज्ञापयति स्वामी ।

**किञ्चकरः**—इदं रक्तांशुक्युगलं परिधायारोह वध्यशिलाम् । येन त्वां रक्तांशुक्युक्तिन्होपलक्षितं गरुडो गृहीत्वाहारं करिष्यतीति । [ एदं लत्तंसुअ-जुअलं पलिहाय आलुह वज्ज्ञसिलं । जेण तुमं लत्तंसुअनिष्णोवलक्षितं गरुडो गेहिंअ आहालं करिसदिति । ]

**नायकः**—कष्टमयमसौ तपती वासुकिना परित्यक्तो गरुत्मत आहाराय दत्तः ।

**किञ्चकरः**—शङ्खचूड गृहाणौतत् [ सङ्खचूड गेह्न एदं । ] ( वज्ज्ञयुगलमर्ययति )

॥—( सादरम् ) उपनय । ( गृहीत्वा ) गृहीतः शिरसि स्वाम्यादेशः ।



**Servant**—Come, son Śaṅkhacūḍa, what is the use of your mother saying (all that); indeed deluded by love for her son she here does not know the king's business (or orders)!

Śaṅkhacūḍa—Sir, here I come.

**Servant**—(*To himself*) He is indeed brought by me now near the block of execution. Just now I shall first give him this pair of red garments, the sign of a victim (to be killed) and then I shall show him the block of execution.

**Hero**—(*Seeing*) Oh, this is that lady! (*Seeing Śaṅkhacūḍa*) Surely he must be her son for whose sake she is lamenting. (*Looking round about*). But I do not indeed see even a little reason for her fear. Then shall I go near and ask her for the source of her fear? Or indeed this conversation follows, it seems. Perchance from it itself its revelation would come. Then concealed behind this branch (*Viṭapa*) let me just hear. (*He does so*).

**Servant**—(*Tearfully, folding his hands*) Son Śaṅkhacūḍa, this is the Lord's (King's) order under which (*iti kṛtvā*) I have to state (all this) thus in a cruel way!

Śaṅkhacūḍa—Well friend (Bhadra), say it.

**Servant**—The Lord of the serpent world, Vāsuki, orders you.

**Śaṅkhacūḍa**—(*Folding his hands on his head and respectfully*) What does the Lord order?

**Servant**—Wear this pair of red garments and ascend the block of execution, so that Garuḍa shall seize you marked by this sign of red garment and would devour you!

**Hero**—Alas, this is that poor chap (Tapasvin), abandoned by Vāsuki, (and) given for Garuḍa's food!

**Servant**—Śaṅkhacūḍa, take this. (*He gives the pair of garments*).

**Śaṅkhacūḍa**—(*Respectfully*) Bring (it). (*Taking it*). I have accepted (my) Lord's command on (my) head.

वृद्धा—( पुत्रस्य हस्ते वाससी दृष्ट्वा सोरस्तादम् ) हा वस्त इदं खलु वज्रपातसंनिमं संभाव्यते । [ हा वच्छ एदं खु वज्रपाडसणिमं सम्भावीअदि । ] ( इति मूर्च्छिता पतति )

किङ्करः—आसन्ना खलु गरुडस्थागमनवेला तल्लध्वपक्रामामि । [ आमणा खु गरुडस्स आअमग्वेला । ता लहु अवक्रमिमि । ] ( इति निष्कान्तः )

शङ्खचूडः—अम्ब समाश्वसिहि समाश्वसिहि ।

वृद्धा—( समाश्वस्य साम्नम् ) हा जात हा पुत्रक हा मनोरथशतलब्ध हा भक्त हा विनयतागर क ते पुनरीदृशं पौर्णिमाचन्द्रसदृशं मुखं प्रोक्षिष्ये । [ हा जाद हा पुत्रअ हा मणोरहस्तलद्ध हा भक्त हा विणअसाअर कहिं दे उण इदिमं पुणिमाचन्द्रसरिच्छं मुहं पेक्षिवस्सं । ]

( कण्ठे गृहीत्वा रोदिति )

नायकः—अहो नैर्धृष्यं गरुत्मतः । अपि च

मूढाया मुहुरशुसंततिमुचः कृत्वा प्रलापान् वह्न्  
करुद्वाता तव पुत्रकेति कृष्णं दिश्मु क्षिपन्त्या दशम् ।

अद्वके मातुरुपागतं शिशुमिमं त्यक्त्वा धृणामश्वत-  
श्वच्चुनैव खगाधिपस्य हृदयं वज्रेण मन्ये कृतम् ॥ ९ ॥

शङ्खचूडः—( दुःखातिशयान्मातुर्ददयस्कोटं शङ्खमानो मातरं प्रति )

यैरस्तन्तदयापरैर्न विहिता वन्ध्यार्थिनां प्रार्थना

यैः कारुण्यपरिद्वान्न गणितः स्वार्थः परार्थं प्रति ।

ये नित्यं परदुःखदुःखितधियस्ते साधवोऽस्तं गता

मातः संहर बाष्पवेगमयुना कस्याग्रतो रुद्यते ॥ १० ॥

( स्वहस्तेन मातुरश्रूणि मार्जयन् ) अम्ब किमिति वैक्लब्यं ते । ननु समाश्वसिहि समाश्वसिहि ।

वृद्धा—( सासम् ) पुत्रक कथं समाश्वसिमि । किमेक एव पुत्रक इति कृत्वा ज्ञातानुकम्पेन न निवारितो नागराजेन वासुकिना । हा कृतान्तहतक कथमिदानीं त्वया निर्वृणाहृदयेनैव विस्तीर्णे जीवलोके मम पुत्रक एव स्मृतः । सर्वथा हतास्मि मन्दभागिनी । [ पुत्रअ कहं समस्सिमि । कि एको एव्व पुत्रभोक्ति कदुअ जादाणुकंपेण ण णिवारिदो णाअराएण वासुहणा । हा किंदंहदअ कहं दाणि तुए णिग्विष्णहिअण एवं वित्तिणे जीवलोए मम पुत्रभो एव्व सुमरिदो । सब्बधा हवहि मन्दभाइणी । ]

Aged Lady----(*Seeing the pair of garments in the son's hand and beating her breasts*) Alas! Child, this looks indeed like the fall of a thunderbolt!

[With these words (*iti*) she falls in swoon]

Servant —The time of Garuḍa's arrival is indeed drawing near. So I shall quickly recede. (*Saying so he goes out*).

Saṅkhacuda—Mother, take heart, take courage!

Aged Lady.—(*Reviving, tearfully*) Ah, son! Oh dear child!

Oh you obtained after a hundred longings! Oh devoted one! Oh you, sea of humility! Where shall I again see such a face like unto the (full) moon of the full-moon-day! (*Embracing, she weeps*).

Hero—Oh, the cruelty of Garuḍa! Moreover

I think (it is) not only the beak, but the heart (even) of the king of birds is made of adamant when he devours, leaving (all) pity this child lying in the lap of his mother who stupefied, discharging a continuous line of tears again and again (*muhuh*), and chattering her many lamentations, casts her eyes in all directions piteously asking (*iti*), "Oh, dear son, who can be your Saviour?"

(9)

Saṅkhacuda—(*Fearing the breaking of the heart of his mother under excessive grief, to his mother*)—

By whom intent on extreme kindness was not rendered barren the prayer of supplicants, by whom accepting kindness (as a duty) self-interest was never considered (paramount) as against another's interest; who were always having (their) minds distressed at the distress of others—those (or such) good men are never more (lit. vanished, ceased to be); Oh, mother, restrain (this) flow of tears now. Before whom can you weep?

(10)

(*Wipes his mother's tears by his hand*) Mother, why all this distress! Take heart indeed, take courage.

Aged Lady—(*In tears*) Dear child, how can I take heart? Why knowing you (*iti Kṛtvā*) to be the only son and feeling pity were you not saved (*nivārita*) by the serpents' King, Vāsuki? Ah wretched Death! how in this expansive living world my son alone is remembered by you, (you) of a pitiless heart. By all means I am done for, ill-fated as I am!

( मूर्च्छा नायति )

नायकः—( सकृष्टम् )

आते कण्ठगतप्राणं परित्यक्तं स्वबन्धुभिः ।

त्राये नैनं यदि ततः कः शरीरेण मे गुणः ॥ ११ ॥

तद्यावदुपसर्पामि ।

शङ्खचूडः—अम्ब संस्तम्भयात्मानम् ।

वृद्धा—हा पुत्रक शङ्खचूड दुर्लभः संस्तम्भः यदा नागलोकपरिक्षकेण वासुकिना परित्यक्तोऽसि तदा कर्मेऽपरः परित्राणं करिष्यति । [ हा पुत्रअ जदा णा अलोअपरिक्षकेण वासुइणा परिच्छत्तोसि तदा को दे अवरो परित्ताणं करिष्यदि । ]

नायकः—( सत्त्वमुपसृत्य ) नन्वहमहम् ।

वृद्धा—( समंभ्रममुत्तरीयेण गरुडभ्रान्त्या पुत्रमाच्छाद्य नायकमुपसृत्य ) विनतानन्दन खादय माम् । अद्याहं ते नागराजेनाहारनिभित्तं परिकल्पिता । [ विणदाणन्दण खादेहि मं । अहं दे णा अराणण आहारणिभित्तं परिकल्पिदा । ]

नायकः—( सास्त्रम् ) अहो पुत्रवाःसल्यम् ।

अस्या विलोक्य मन्ये पुत्रस्तेहेन विक्षेपत्वमिदम् ।

अकरुणहृदयः करुणां करिष्यति भुजंगशञ्चुरपि ॥ १२ ॥

शङ्खचूडः—अम्ब अलं त्रासेन । न खल्वयं नागशत्रुः । पश्य

महाहिमस्तिष्कविभेदमुक्तरक्तच्छटाचर्चितचण्डचञ्चुः ।

क्वासौ गरुत्मान् क च नाम सौम्यः सत्त्वस्वभावाकृतिरेष साधुः ॥ १३ ॥

वृद्धा—पुत्रक अहं खदु तव मरणभीता सर्वमेव जीवलोकं गरुडमयं प्रेष्णे । [ हा पुत्रअ अहं तु तुज्ञ मरणभीदा सब्वं एवं जीअलोअं गरुडमयं पेक्ष्वामि । ]

नायकः—अम्ब मा भैर्णीः । नन्वहं विद्याधरस्तव पुत्ररक्षणार्थमेवागतः । अतस्त्वं धीरा भव ।

वृद्धा—( सहर्षम् ) पुत्रक पुनः पुनरेवं भण । [ पुत्रअ पुणो एवं एदाह भण । ]

(*Gesticulates swooning*).

Hero—(In pity)—

If I do not protect him distressed (as he is), with his vital breaths gone to his neck (i.e. on the point of death) (and) abandoned by his relation, then what is the use of my body? (11)

Therefore let me then (yāvad) go near.

Saṅkhacūḍa—Oh, mother, compose yourself.

Aged Lady—Alas! Oh, dear son, Saṅkhacūḍa, taking heart is difficult! When you have been deserted by Vāsuki, the saviour (rakṣaka) of the Nāga world himself, then who else can provide you protection?

Hero—(Quickly going near) In truth I, I!

Aged Lady—(Hurriedly covering her son with her own upper garment under the false idea that it was Garuḍa, and approaching the hero) Oh son, of Vinatā, eat me. I am today fixed upon (Parikalpita) for the purpose of your food by the Serpent King.

Hero—(Tearfully) Oh, the love for a son!

Seeing this distress of hers out of love for her son, I think, even the hard-hearted enemy of serpents (i.e. Garuḍa) will take pity (or feel compassion). (12)

Saṅkhacūḍa—Mother, enough of fear. This one is really not the enemy of serpents. See—

Where with his fierce beak besmeared with lines of blood emitted from the dashing (Vibhēda) of the brains of great serpents is that Garuḍa and where indeed this gentle saint of a kindly disposed spirit, nature and form? (13)

Aged Lady—Dear son, frightened by your death I am really seeing even the whole world of beings made up of Garudas!

Hero—Mother, do not fear. I am in truth a Vidyādhara come here solely for the protection of your son. Therefore you should be calm (or strong).

Aged Lady—(Joyfully) Dear son, say, say so again!

नायकः—अभ्य किमनेन पुनः पुनरभिहितेन । ननु कर्मणैव संपादयामि ।

वृद्धा—( शिरस्यञ्जङ्गि वृद्ध्वा ) पुत्रक चिरं जीव । [ पुत्रं चिरं जीव । ]

नायकः—

ममैतदस्त्वार्पय वध्यचिह्नं प्रावृत्य यावद्विनतात्मजाय ।

पुत्रस्य ते जीवितरक्षणाय स्वदेहमाहारयितुं ददामि ॥ १४ ॥

वृद्धा—( कर्णोऽपि पिधाय ) प्रतिहतममङ्गलम् । जात त्वमपि शङ्खचूडमित्यशेष एव पुत्रः । अथवा शङ्खचूडादधिकोय एवं बन्धुज्ञनपरित्यक्तं मे पुत्रकं निजशरीरदानेन रक्षितुमिच्छसि । [ पडिहर्द अमंगलं । जाद तुमं सङ्खचूड-णिविसेसो एवं पुत्रो । अहवा सङ्खचूडादो अहिओ जो एवं बन्धुज्ञनपरिच्चतं मे पुत्रं णिअसरीरदाणेण रक्षितुमिच्छसि । ]

शङ्खचूडः—( मरिमतम् ) अहो जगाद्रिपरीतमस्य महातस्त्वस्य चरितम् । कुतः

विश्वामित्रः श्वमांसं श्वपन्नं इव पुरामक्षयद्यान्निमित्तं  
नाडीजह्नो निजघ्ने कृततदुपकृतिर्यक्तं गौतमेन ।

पुत्रोऽयं कश्यपस्य प्रतिदिनमुरगानन्ति ताक्ष्यो यदर्थं  
प्राणांस्तानेव सायुस्तुणमिव कृपया यः परार्थं जहाति ॥ १५ ॥

( नायकमुद्दिश्य ) भो महात्मन् दर्शिता त्वयेयमात्मप्रदानव्यवसायान्निव्यजा  
मयि दयालुता । तदलमनेन निर्बन्धेन । पश्य

जायन्ते च स्त्रियन्ते च मादशाः क्षुद्रजन्तवः ।  
परार्थं बद्धकक्षाणां त्वादशां संभवः कुतः ॥ १६ ॥

ततः किमनेन निर्बन्धेन । प्रसीद मुच्यतामयमध्यक्षसायः ।

नायकः—( शङ्खचूडं हस्ते गृहीत्वा ) कुमार शङ्खचूड न मे चिराल-  
व्यवसरस्यास्य परार्थसंपादनमनोरथस्यान्तरायं कर्तुमर्हसि । तदर्ल विकल्पेन ।  
दीयता मे तद् वध्यचिह्नम् ।

Hero—Mother, what is the use of saying this over and over again? Shall I not fulfil it by my very deed?

Aged Lady—*(Folding her hands on his head)*—Dear son, may you live long!

Hero—

Oh mother, give to me this symbol of the victim, in the meanwhile covering (myself) I shall give my own body for food to the son of Vinatā for the sake of the protection of your son's life. (14)

Aged Lady—*(Covering her ears)* Let evil be destroyed! Child, you too are as good (*nirviśeṣa*), a dear son to me as (my) Sañkhacūḍa, who desire to save my dear son given over by his kith and kin (*bandhujana*) by the gift of his own body!

Sañkhacūḍa—*(With a smile)* Oh, how different from the world is the action (*carita*) of this high-spirited man? Since—

This saint out of pity gives up like a straw for the sake of others that very life, for the sake of which Viśvāmitra in former times ate the flesh of a dog like a Svatapca (i.e. a dog-feeder, a man of a degraded caste), for the sake of which Nādījaṅgha was killed by Gautama (even when) he conferred an obligation on him, for the sake of which here this Tārkṣya, the son of Kaśyapa (i.e. Garuḍa) every day eats serpents. (15)

*(To the hero)* Oh, great man, you have shown towards me this kindness genuine (*nirvyāja*) due to the preparedness to give your own life! Then enough of this intention (or persistence—*nirbandha*). See—

Insignificant creatures like me are born and die. Whence can there be birth (*sambhava*) of people like you who have girded up their waist (*kakṣa*) for the sake of others? (16)

Then what is the use of this insistence? Please leave this determination.

Hero—*(Taking Sañkhacūḍa by the hand)* Child Sañkhacūḍa, you should not (lit. you do not deserve to) put an obstruction in my desire to fulfil some another's purpose when there has arisen an opportunity for it, gained after a long time. Therefore enough of hesitation (*vikalpa*). Give me that symbol of the victim (of execution).

शङ्खचूडः— भो महासत्त्व है साहसिकाग्रणी किमनेन वृथा प्रयासेन । न खलु शङ्खचूडः शङ्खधवलं शङ्खपालकुलं मलिनीकरोति । अथ वयमनु-कम्पनीयास्तदियमस्मद्रिपत्तिविक्लवाम्बा न यथा जीवितं जहात्तथाभ्यु-पायश्चिन्त्यताम् ।

नायकः—किमत्र चिन्त्यते । ननु चिन्तित एवोपायः स च त्वदायतः ।

शङ्खचूडः—क इव ।

नायकः—

म्भियते म्भियमाणे या त्वयि जीवति जीवति ।

तां यदीच्छासि जीवन्तीं रक्षात्मानं ममासुभिः ॥ १७ ॥

अयमभ्युपायस्तदर्पय त्वरितं वध्यच्छिह्नम् । यावदनेनात्मानं प्रच्छाद्य वध्यशिलामारोहामि । त्वमपि जननी पुरस्कृत्यास्मात्प्रदेशान्विवर्तत्व । कदाचिदियमालाकैव संनिकृष्टं धातस्थानं छीत्वभावकातरतया जीवितं जद्यात् । किं न पश्यति भवानिदं विपन्नपन्नगानेककड़कालसङ्कुलं महा-श्मशानम् । तथा हि

चक्षुचक्षुचक्षुचक्षुत्तच्युतपिशितलवग्राससंवृद्धगद्ये-  
र्गृष्मैरावद्धपक्षद्वितयविद्युतिभिर्वद्धसान्द्रान्धकारे ।  
वक्त्रोद्वान्ताः पतन्त्यश्चिमिति शिखिशिखाश्रेणयोऽस्मिदिशवाना-  
मस्त्रोतस्यजस्त्रस्त्रुतबहुलवसावासविम्बे स्वनन्ति ॥ १८ ॥

शङ्खचूडः—कथं न पश्यामि ।

प्रतिदिनमशून्यमहिनाहारेण विनायकाद्वितप्रीति ।  
शक्षिधवलास्थिकपालं वपुरिव रौद्रं श्मशानमिदम् ॥ १९ ॥

**Sañkhacūda**——Oh great soul! Oh foremost among daring persons (sāhasika)! Why this unnecessary effort? Sañkhacūda would not indeed blacken (*malinīky*) the conch-white family of Sañkhapāla! If we are to be shown compassion, then let some remedy be thought out so that this mother of mine distressed by this calamity would not give up her life!

**Hero**— What is to be thought out here? Indeed the remedy has been thought of and it is dependent on you.

**Sañkhacūda**——What possibly is it?

**Hero**—

If you desire her to live—who would die when you are dying (and) who would live when you live—then save yourself by (giving over) my life. (17)

This alone is the remedy. Therefore give quickly the symbol of the victim; in the meantime then wearing (it) I ascend the block of execution. You too putting (your) mother in front, retire from this region. Perhaps this one just on seeing the adjacent place of slaughter, may give up her life due to fright (Kātaratā) natural to women. Why, do you not see this great cemetery crowded with the many skeletons (kañkāla) of the dead serpents? Thus certainly—

In this (cemetery—*asmin*) where an impenetrable (*Sāndra*) darkness is fastened down (baddha) by the vultures (*grādhra*) whose (*gardha*) is increased by the mouthfuls (*grāsa*) of bits (*lava*) of flesh (*piśita*) dropping (*chyuta*) after being torn up (*Kṛtta*) by the (sharp) edges (*agra*) of their trembling (*cañcat*) beaks (*cancu*) and who have begun the flappings (*vidhuti*) of (their) pairs of wings, where the lines (*Srēni*) of the flames (*Śikhā*) of fire (*Śikhin*) emitted (*Udvānta*) out of the mouths (*vaktra*) of the female jackals (*Śivā*) falling, in the stream (*srotas*) of blood (*asra*) which smells of raw meat (*Visra*) due to the stinking fat (*Vasā*) flowing (*Sruta*) copiously and incessantly produce the noise—‘chim’. (18)

**Sañkhacūda**——How can I not see?

This terrifying cemetery which is daily full (*Aśūnya*) of the food of a serpent, which makes for the delight to the lord of birds (*Vināyaka*—i.e. Garuda) and which has moon-white skulls and bones is like the body of Rudra (which always has (i.e. is never without) the serpent-necklace, which gives pleasure to *Vināyaka* (i.e. *Ganēśa*) and which has its (ornamental) bony skulls whitened by the moon. (19)

तद्रुच्छ । किमेभिः सामोपन्यासैः । आसन्नः खलु गरुडागमनसमयः । ( मातुरप्रतो जानुभ्यां स्थित्वा शिरोनिहिताञ्जलिः ) अम्ब त्वमपि निर्वत्स्वेदानीम् ।

“ समुपत्स्यामहे मातर्यस्यां यस्यां गतां वयम् ।

तस्यां तस्यां प्रियसुते माता भूयास्त्वमेव नः ॥ २० ॥

( पादयोः पतति )

वृद्धा—( सास्त्रमात्मगतम् ) हा कथमपश्चिमस्य वचनम् । ... पुत्रक न खलु त्वामुजिष्ठत्वा मे पादावन्ततो वहतः । तरिहैव त्वया सह मरिष्यामि । [ हा कहं अवधिंश्च मे संब्रणं । ( प्रकाशम् ) पुत्रअण खु तुमें उजिष्ठत्वा मे पाआ अण्णदो वहन्ति । ता इह एवं तुए सह मरिस्तं । ]

शक्त्वचूडः—( उत्थाय ) यावदहमप्यद्दौ भगवन्तं दक्षिणगोकर्णं प्रदक्षिणीकृत्य स्वाभ्यादेशमनुतिष्ठामि । ( मात्रा सह निष्कान्तः )

नायकः—कष्टं न संपन्नं मेऽभिश्चिपितम् । तत्को नामाभ्युपायः ।

( सहसा प्रविश्य )

कञ्चुकी—इदं वासोयुगलं ।

नायकः—( दृष्ट्वा सहर्षमात्मगतम् ) दिष्ठथा सिद्धमभिवाच्छ्वतमनेनात-किंतोपनतेन रक्तांशुयुगलेन ।

कञ्चुकी—देव्या मित्रावसुजनन्या प्रेपितम् । तदेतत्परिवत्तां कुमारः ।

नायकः—कञ्चुकिन् उपनय । ( कञ्चुकी रक्तवसनद्रयमुपनयति ) ( एदीत्वात्मगतम् ) सफलीभूतो मे मलगवत्याः पाणिग्रहः । ( परिधाय प्रकाशम् ) कञ्चुकिन् गम्यताम् । मद्वचनादभिवादनीया देवी ।

कञ्चुकी—यदाज्ञापयति कुमारः । ( इति निष्कान्तः )

नायकः—

वासोयुगमिदं रक्तं प्राप्तकाले समागतम् ।

महर्तीं प्रीतिमाधत्ते परार्थे देहमुज्ज्ञतः ॥ २१ ॥

( दिशोऽवनोक्य ) यथाचायं चलितमल्याचलशिलाचयः प्रचण्डो नभस्वांस्तथा तर्क्याभ्यासनीभूतः पक्षिराजः । तथा हि

Then go. What is the use of these conciliatory (*sāma*) statements? The time of Garuḍa's arrival is nearing indeed! (*Bending on the knees in front of the mother and folding his hands on his head*) Mother, you too should return now.

In all the states in which we shall be born, may you become our mother, oh you lady, who has her sons dear to her (*priyasutā*). (20)

(Falls at her feet)

Aged Lady— (Tearfully, to herself) Alas, how this would be his very last (*apascima*) speech! (Aloud) Dear son, leaving you (here) my feet do not indeed advance in any other direction. Therefore I too shall (likewise) die with you.

Saṅkhacūḍa— — (Rising) In the meanwhile I too shall circumambulate the revered South Gokarna (God) and carry out my King's business. (Goes out with his mother).

Hero— Alas! My desire is not obtained! Therefore what indeed can be the remedy (to secure it) ?

(Entering all of a sudden).

Kañcukī— This pair of red garments.

Hero— (Seeing, joyfully to himself) Happily (*diṣṭyā*) (my) desire is accomplished by this pair of red garments come unexpectedly (i.e. presenting themselves unexpectedly) !

Kañcukī— It has been sent by the mother of Mitrāvasu. Let this then the Prince wear.

Hero— Chamberlain, bring it.

(*Kañcukī gives the pair of red garments*)

(Taking them, to himself) My marriage with Malayavatī has proved fruitful!

[He wears (the garments)]. (Aloud) Chamberlain, you can go. Let the Queen be saluted at my instance.

Kañcukī— As the Prince orders! (Thus exit).

Hero—

This pair of garments which is red and which has come at the proper time causes me great delight (when I am) abandoning my body in the interest of another. (21)

(Looking through the quarters) And since there is a fierce wind (*nabhasvān*) shaking the piles of rocks of the Malaya mountain, I presume the King of birds (*Pakṣirāja*) is near (here). Thus certainly—

तुल्याः संवर्तकाभैः पित्रधति गगनं पङ्क्तयः पक्षतीनां  
 तीरे वेगानिलोऽभ्यः क्षिपति भुव इव प्रावनायाम्बुराशोः ।  
 कुर्वन् कल्पान्तशङ्कां सपदि च सभयं वीक्षितो दिग्द्विपेन्द्रैः  
 देहोद्योतैर्दशाशाः कपिशयति मुहुर्द्वादशादित्यदीप्तिः ॥ २२ ॥

तद्यावदसौ नागच्छति शङ्कचूडस्तावत् लवितगमिमां वध्यशिलामा  
 रोहामि । ( तथा कृत्वोपविश्य शिलास्पर्शं नाटयन् ) अहो स्पर्शोऽस्याः ।

न तथा सुखयाति मन्ये मलयवती मलयचन्दनरसाद्रा ।  
 अभिग्राञ्छित्तार्थसिद्धये वध्यशिलायास्तदुत्सङ्गे ॥ २३ ॥

अथवा किं मलयवत्या ।

शयितेन मातुरकै विश्रब्धं शैशवे न यत्प्राप्तम् ।  
 लब्धं सुखं मयास्या वध्यशिलायास्तदुत्सङ्गे ॥ २४ ॥

तद्यमागतो गरुदमान् । यावदात्मानमाच्छाद्य तिष्ठामि । ( तथा करोनि )

( ततः प्रविशति गरुदः )

गरुदः—

दृष्टु विम्बं हिमांशोर्भयकृतवलयां संम्मरन् शेषमूर्ति  
 सानन्दं स्यन्दनाश्वत्रसत्विच्चलिते पूर्णिण दृष्टोऽश्रजेन ।  
 एष प्रान्तावस्तुजज्ञात्यधरपट्टलगायनीभूतपक्षः  
 प्राप्तो वेलामदीध मलयमहमदिशामगृच्छुः क्षणेन ॥ २५ ॥

नायकः—( सपरितोष्म )

संरक्षता पञ्चगमय पुण्यं मयार्जितं यत् स्वशारीरदानात् ।  
 भवेभवेतेन मैवमेवं परोपकाराय शरीरलाभः ॥ २६ ॥

Comparable to the Samvartaka clouds the rows of his wings envelope the sky; on the beach the blast caused by his speed throws the water (*ambhāḥ*) of the sea (*amburāśi*) as it were to deluge (*plāvana*) the earth; causing the fear of (the miseries at) the end of a kalpa (i.e. one creative period) and being seen suddenly and in fear by the huge quarter-elephants, he, possessing the splendour of the twelve suns (*at Kalpānta*) (again) embrowns the ten quarters with the effulgence of his body. (22)

Then in the meanwhile when this Śaṅkhacūḍa has not come, I shall very quickly ascend the block of execution.

(*He does so, and sitting down he gesticulates the touch of the block.*)

Oh, the touch of this (block)!—

Malayavatī, moist with juice of sandal does not, I think, please me as much as does this block when touch ed for the fulfilment of my desired object. (23)

Or what of Malayavatī?

By me sleeping confidently on my mother's lap was not obtained that pleasure which has been secured (now) by me on the surface (*utsaṅga* i.e. lap) of this block of execution. (24)

Then this Garuda has come (here). In the meanwhile I shall cover me (with these red garments) and wait. (Thus he does).

(*Then enter Garuda*)

**Garuda—**

Having seen the disc of the cold rayed (moon) and well remembering the figure of Śeṣa coiled in fear, gladly seen by my elder brother when the sun was very much shaken due to the fear of the horses of his chariot, (my) wings rendered more expansive (*āyatibhūta*) by the screens of clouds moving away from their ends, have I arrived here at the Malaya, the mountain on the shore, in a moment, being greedy (*gr̥dhnu*) of devour ing (*grāsa*) the serpents. (25)

**Hero— (With satisfaction)—**

By me in protecting a serpent to-day merit has been gained through the gift of my own body, with which (same merit) in every birth let me again in the same way (*ēvam ēva*) get the benefit (*lābha*) of a body (indeed) to be used for the sake of another. (26)

गद्धः—( नायकं निर्वर्णं )

आस्मन्यध्याशिलातले निपतिं शोपानहीन् रक्षितुं  
निर्भयाशनिदण्डचण्डतरया चञ्च्चाधुना वक्षासि ।  
भोक्तुं भोगिनमुद्धरामि तरसा रक्ताम्बरप्रावृत्तं  
दिग्धं मद्भयदीर्घमाणहृदयप्रस्यन्दिनेवासृजा ॥ २७ ॥

( इत्यनिरत्य नायकं गृह्णाति । नेपथ्ये दुर्दुमिष्वनिःपुष्पवृष्टिश्च )

गद्धः—( ऊर्ध्वं दण्डाकर्णं च ) अये पुष्पवृष्टिर्दुमिष्वनिश्च ।

आभोद्धानन्दितात्मिनिपतिं किमियं पुष्पवृष्टिर्नेभस्तः  
स्वर्गे र्हित्यैपं चक्रं मुखरयति दिशां दुन्दुर्भीनां निनादः ।

( विद्यय )

आं ज्ञातं सोऽपि मन्ये मम जवमहता कम्पितः पारिजातो  
मन्द्रं संवर्तकाभ्यैरिदमपि रसितं जातसंदारशङ्कैः ॥ २८ ॥

नायकः—( आत्मगतम् ) दिष्ट्या कृतार्थोऽस्मि ।

गद्धः—( नायकं कवलयन् )

नागानां रक्षिता भाति गुहरेपं यथा मम ।  
तथा सर्पाशनाकाङ्क्षां व्यक्तमद्यापनेष्यति ॥ २९ ॥

तद्यावदेनं गृहीत्वा मलयपर्वतमारुद्ध्य यथेष्टमाहारयामि ।

( इति नायकं गृहीत्वा निष्कान्तः )

इति चतुर्थोऽङ्कः ।

*Garuda—(Closely observing the hero)—*

Having pierced (*nirbhidya*) now by my beak more fierce than the thunderbolt the chest (of this one) fallen on the surface of this block of execution to protect the remaining serpents, I shall speedily (*tarasā*) lift up for eating this serpent (*bhogin*) covered in red garments, as it were besmeared by blood (*asrja*) oozing out (*prasyandin*) of (his) heart that is bursting under fear of me. (27)

*(Thus falling he seizes the hero. Behind the curtain sounds of drums and a shower of flowers).*

*Garuda—(Seeing upwards and listening) Oh! The sound of drums and a shower of flowers!*

Why does this shower of flowers delighting the bees by its fragrance fall from the sky? And in heaven, why does this loud sound of drums make this circle of quarters full of noise?

*(Loudly laughing)*

Ah, I know now! It is the Pārijāta (tree), I think, trembling by the gust of my speed! And this too in the deep (*mandra*) thundering (*rasita*) by the Samvarata clouds alarmed at the (impending) destruction. (28)

*Hero—(To himself) Fortunately (*disṭyā*) I have my desire fulfilled!*

*Garuda—(Making a mouthful of the hero)—*

As this Saviour (Protector) of serpents appears to me heavy, so he would surely satisfy my desire for eating the serpents to-day.

[This saviour of serpents seems to me like a preceptor (*Guru*) inasmuch as he would surely remove my desire for eating the serpents]. (29)

So in the meanwhile let me seize him and going up the Malaya mountain I shall eat to my heart's content.

*(Thus seizing the hero, he goes out).*

END OF ACT IV

# पञ्चमोऽङ्कः

( ततः प्रविशति प्रतीहारः )

प्रतीहारः—

स्वगृहोश्चानगतेऽपि स्त्रिगंधे पापं विशालक्यते स्नेहात् ।  
किमु दप्तवहपायप्रतिभयकान्तारमध्यस्थे ॥ १ ॥

तथा हि । जलयिवेलावलोकनकृतूहली निष्कान्तः कुमारो जीमूतवाहनश्चिर्यतीति दुःखमास्ते महाराजविश्वावमुः । समादिष्टश्चास्मि लेन । यथा मुग्नन्द श्रुते मया संनिदितगस्तदपतिभयमुद्देशं गतो जामाता जीमूतवाहनो तत्र चिरयतीति शक्तिव एवारस्म्यनेन वृत्तान्तेन । तत्त्वरितं विज्ञायागच्छ किमसौ स्वगृहमागतो न वेति । यावत्तत्र गच्छामि । ( परिकामन्नग्रतोऽवलोक्य ) अथमसौ राजीषिर्जीमूतवाहनस्थं पिता जीमूतकेनुरुटजाङ्गे सदर्शमनारिष्या राजपुत्र्या वस्त्रा च पर्युपास्यमानस्तिष्ठति । तथा हि

क्षीमे भद्रगवती तरक्षितदशे केनाम्बुतुल्ये वहन्  
जाह्नव्येव विराजितः सवंयसा देव्या महापुण्यया ।  
धत्ते तोयनिधेरयं सुसदर्शी जीमूतकेनुः श्रियं  
यस्यैपान्तिकवर्तिती मलयवत्याभाते वेला यथा ॥ २ ॥

तथावदुपमर्पामि । ( ततः प्रविशत्यासनस्थः पत्नविवूमेतो जीमूतकेनुः )

जीमूतकेनुः—

भुक्तानि यौवनसुखानि यशोऽवकीर्णं  
राज्ये स्थितं स्थिरधिया चरितं तपांशपि ।  
श्लाघ्यः सुतं सुसदशान्वयज्ञा स्नुपेयं  
चिन्त्यो मया ननु कृतार्थतयाद्य मृत्युः ॥ ३ ॥

## ACT V

*(Then enter a door-keeper)*

**Door-Keeper—**

In the case of a dear person (snigdha) gone even to the garden of one's own house evil is suspected through affection. Then how much more so in the case of one who is in (madhya) a forest where there is great fear and great danger actually found (Drṣṭa). (1)

Thus surely—Mahārāja (the great King) Viśvāsū, is feeling unhappy (duḥkkham āstē) as (iti) Jimūtavāhana feeling curiosity for a look at the flowtide (vēśā) on the sea has gone out and is delayed (cirayati). And I am ordered by him that “Sunanda, it has been heard by me that son-in-law Jimūtavāhana has gone to the region (uddēsa) which has danger (pratibhaya—or fear) from Garuḍa's presence, and there he is delayed. I am surely in fear (in having) this news. Therefore know quickly and come back to say (iti) if he has come back home or not”. Just now (yāvad) I am going there. (*Moving round and seeing ahead*) Oh, here is this royal sage, Jimūtakētu, the father of Jimūtavāhana is here in the courtyard of the cottage being attended (Paryupāsya-māna) by his wife (Sahadhar-macārī) and his daughter-in-law, the Princess. Thus certainly—

Wearing two silken garments (kṣauma) which have folds (bhanga) and moving threads (daśā) and which are (white) like foam water, shining with his queen very virtuous (or, named Mahāpuṇyā) and of his own age, as it were with the Ganges (which is very holy and has birds—vayas), this Jimūtakētu bears a splendour very much like that of the sea, and Malayavatī in whose close presence (antika) appears like the sea-shore. (2)

Then let me just go near.

*(Then enter Jimūtakētu seated on a seat with his wife and daughter-in-law).*

**Jimūtakētu—**

Enjoyed (by me) are the pleasures of youth, fame has been spread (by me), administration (rājya) has been carried on by me with a steady mind; penance has too been done (by me); a worthy (or commendable—ślāghya) son, (and) this daughter-in-law born of an equally suitable family. Death can now be surely contemplated by me due to the fulfilment of (my) desires. (3)

प्रतीहारः—( सहसोपसूत्य ) जीमूतवाहनस्य—

जीमूतकेतुः—( कर्णो पिघाय ) शान्तं पापम् ।

देवी—प्रतिहतमङ्गलम् । [ पडिहर्दं अर्मंगलम् । ]

नाथिका—( आत्मगतम् ) अनेन दुर्निमित्तेन वेपत इव मे दृदयम् ।

[ इमिणा दुष्णिभित्तेण वेवदी विअ मे दिअ अं । ]

जीमूतकेतुः—( वामानिस्तन्दनं सूतवित्वा ) भद्र कि जीमूतवाहनस्य ।

प्रतीहारः—जीमूतवाहनस्य वार्तामन्येषु प्रेषिती स्मि महाराजविश्वावसुना युधमदनिकम् ।

जीमूतकेतुः—किमसंनिहितस्तत्रापि मे वत्सः ।

प्रतीहारः—अथ किम् ।

देवी—( विष्णादम् ) महाराज यदि तत्र न मंनिहितस्तत् क गतो मे पुत्रको भविष्यति । [ महाराज जइ तहिं ण सणिहिदो ता कहिं गदो मे पुत्रओ भविस्सदि । ]

जीमूतकेतुः—नियतमस्मत्प्राप्यात्मार्थे नितान्तं दूरं गतो भविष्यति ।

नाथिका—( विष्णादमात्मगतम् ) अहं पुनरार्थपुत्रमपेक्ष्यमाणान्यदेव किमप्याशक्ते । [ अहं उण अज्जउत्तं अपेक्षन्ती अणं एव कि वि आसंक्षामि । ]

प्रतीहारः—आशापयतु महाराजः । किं मया स्वामिने निवेदनीयम् ।

जीमूतकेतुः—( वामानिस्तन्दनं सूतवित्वा ) जीमूतवाहनश्चिरयतीति मय्याकुले विचिन्तयति

स्फुरसि किमदक्षिणेक्षणं मुहुर्मुदुः सूत्रयन् ममानिष्टम्

हतचक्षुरपहतं ते स्फुरिनमिहायं करिष्यते भानुः ॥ ४ ॥

( उर्ध्वमयलोक्य ) अथमेव त्रिमुनैकनक्षुर्मगवान् सहस्रदीवितिः स्फुरन् जीमूतवाहनस्य श्रेयः करिष्यति । ( अवलोक्य सविस्मयम् )

आलोक्यमानमतिलोचनदुःखदायि

रक्तच्छङ्गा निजमरीचिरुचो विमुञ्चत् ।

उत्पातवानतरलीकृततारकाभ—

मेतत्पुरः पतति किं सहसा नभस्तः ॥ ५ ॥

कथं चरणयोरेव पतितम् । ( सर्वे सविस्मयं निरूपयन्ति )

Door-Keeper— —(Approaching suddenly) (Death) of Jīmūtavāhana!

Jīmūtakētu— (Closing his ears) Let evil be averted!

Queen— —Let evil be removed!

Heroine— (To herself) My heart trembles as it were at this evil omen!

Jīmūtakētu— —(Suggesting the throbbing of the left eye) My good Sir, what, of Jīmūtavāhana?

Door-Keeper— —I have been sent by Mahārāja Viśvāvasu to you (yuṣmadantika) to find out the news regarding Jīmūtavāhana.

Jīmūtakētu— —What, is my dear child not near there too?

Door-Keeper— —What else (atha kim) ?

Queen— —(In dejection) Your Majesty (Mahārāja) if my dear son is not near there, where could he have gone?

Jīmūtakētu— —Surely for the sake of (obtaining) our livelihood he must have gone very far (enough) !

Heroine— —(In distress, to herself) I too, not seeing my husband (āryaputra), fear something else.

Door-Keeper— —Let your Majesty command as to what I should report to my Lord.

Jīmūtakētu— —(Suggesting throbbing of the left eye) When I am distressed and finding out why Jīmūtavāhana is delayed,—

Oh you, left eye, are you throbbing again and again to tell me my misfortune? Ah, evil eye, here this sun (bhānu) will remove your evil throbbing. (4)

(Seeing upwards) This sole eye of the three worlds, the revered thousand-rayed (sun), while throbbing (flashing) will itself bring about the good fortune of Jīmūtavāvana. (seeing in surprise.)

What is it that is suddenly falling in front from the sky, that is very distressing to the eyes while being seen, discharging red masses of light (chatā) (or blood) from the brilliance of his own rays (marici) and that resembles a star rendered unsteady (tarala) by the portentous wind (or whirl-wind, hurricane— utpātavāta)? (5)

How it is fallen at my very feet?

(All see in surprise)

जीमूतकेतुः—अये कथं लग्नसरसमांसकेशचूडामणिः । कस्य पुनरयं भविष्यति ।

देवी—( मविषादम् ) महाराज पुत्रकस्येव म एतचूडागत्नम् । [ महाराज पुत्रास्स विअ मे एदं चूडारअणं ।

नायिका—मैवं भण । [ मा एवं भण । ]

प्रतीहारः—महाराज मैवमविज्ञाय विकृतो भूः । अत्र हि ताक्ष्येण भक्ष्यमाणानां नागाधिपानामनेकशो नखमुखोत्खाताः पतन्त्येते शिरोमणाः ।

जीमूतकेतुः—देवि सोपपत्तिकमभिहितम् । कदाचिदेवमपि स्यात् ।

देवी—सुनन्द कदापीयत्या वेलया शशुग्रसदनमेव गतो मे पुत्रको भविष्यति तद्वच्छ जात्वा लवेतास्माक निवेदय । [ सुणन्दअ इमाए वेलाए समुरसदणं एव गदी मे पुत्रको भविस्मदि । ता गच्छ जाणिअ लहुं एव अह्माण णिवेदेहि । ]

प्रतीहारः—यदाज्ञापयति देवी । ( इति निष्कान्तः )

जीमूतकेतुः—देवि अपि नाम नागचूडामणिरयं स्यात् ।

( ततः प्रविशति रक्तवस्त्रसंवर्तिः शङ्खचूडः )

शङ्खचूडः—( साम्रम् ) कष्टं भोः कष्टम् । मुषितोऽस्मि दैवेन ।

गोकर्णमर्णवतटे त्वारितं प्रणत्य  
प्राप्तोऽस्मि तामिद्र भुजगमव्यभूमिम् ।  
आदाय तं नखमुखक्षतधक्षसं च  
विद्याधरं गगनमुत्पन्तितो गरुदभान् ॥ ६ ॥

हा निष्कारणवान्त्वय हा परमकारणिक हा परदुःखदुःखित हा विपद्धारिनिधिपतितजनोद्दणपोत हा परोपकारतृणीकृतदत्तदेह क नु खलु गतोऽसि । प्रयंच्छ मे प्रतिवचनम् । ( आत्मानमुद्दिश्य ) हा हा हतोऽस्मि मन्दभाग्यः । हा शङ्खचूडहतक किं कृतं स्वया ।

नाहित्राणात्कीर्तिरेका मयासा  
नापि शुद्ध्या स्वामिनोऽनुष्ठिताद्वा ।  
दत्तात्मानं रक्षितोऽन्येन शोच्यो  
हा घिरु कष्टं वश्चितो वश्चितोऽस्मि ॥ ७ ॥

**Jimūtakētu**——Oh, how (it is) this crest-jewel with (fresh) blood (rasa), hair and flesh attaching to it? Whose again can this be?

**Queen**—(In dejection) Your Majesty, this is like the crest-jewel of my son!

**Heroine**—(Aside) (Oh) Do not say so!

**Door-keeper**—Your Majesty, do not become distressed without knowing (it truly)! Here assuredly (*hi*) many crest-jewels of the lordly serpents, while being devoured by Tārkṣya (i.e. Garuda) fall being dug out by (his) claws and beak (lit. mouth)!

**Jimūtakētu**—Queen, by Sunanda, it is declared with proper reasons. Perhaps it may even be so!

**Queen**—Sunanda, go. Perhaps by this time my dear son shall have reached the palace of his father-in-law itself. Then do go. Having ascertained report to us quickly!

**Door-keeper**—As the Queen orders! (*With this exit*)

**Jimūtakētu**—Queen, can this indeed be the crest-jewel of a Nāga?

(*Then enter Sañkhacūḍa covered with red clothes*)

**Sañkhacūḍa**—(Tearfully) Alas! Oh! Alas! I am ruined (muṣita—undone) by Fate—

Having quickly bowed to (God) Gokarṇa on the sea-shore I have arrived indeed at that very place of the execution of serpents; having seized that Vidyādhara pierced at his chest by his claws and beak, Garuḍa has flown to the sky. (6)

Oh you, disinterested (niṣkāraṇa) friend! Oh, you mighty kind! Oh you, distressed by another's misfortune! Oh you, ship (pota) for the saving of men fallen in the sea (vārinidhi) of misery! Oh you, who have given your body treating it with contempt (trṣṇikṛ) in benevolence! Where indeed have you gone? Give me a reply! (*Referring to himself*) Alas! I am ruined unlucky as I am! Oh, wretched Sañkhacūḍa, what have you done?

On the one hand I have not got peerless (ēka) fame from the protection of serpents, on the other hand (na ..... na) I have not also carried out the respectable command of my lord; by another having given himself, pitiable as I am, I have been protected! Oh! Fie upon me! Alas, I am duped, I am deceived! (7)

तन्नाहमेवंविधः क्षणमपि जीवन्नपहास्यमास्मानं करोमि । तत् यावदेन  
मनुगन्तुं प्रयतिष्ठे । ( परिक्रामन् भूमौ दत्तदृष्टिः )

आदाबुत्पीडपृथ्वीं प्रविरलपतितस्थूलविन्दुं ततोऽत्रे  
ग्रावस्वापातशर्णिप्रसृततनुकणां कीटकीणां स्थलीषु ।  
दुर्लक्ष्यां धातुपुण्डे धनतरुशिखरे गहरे स्थ्यानरूपा  
मेनां ताक्ष्यं दिवक्षुर्निपुणमनुसरन् रक्तधारां व्रजामि ॥८॥

देवी—( ससाध्वसम् ) महाराज एष कोऽपि रुदितवदन इत एव लरित-  
मागच्छन्ददयं म आकुलीकरोति । तज्जायतां तावत्क एष इति । [ महाराज  
एसो कोपि रुदिदवअणो इदो एत्र तुरिं आच्छन्तो हिअं मे आकुली  
करेदि । ता जाणीअदु दाव को एसोत्ति । ]

जीमूतकेतुः—यथाह देवी ।

शङ्खचूडः—हा त्रिभुवनैकचूडामणे क मया द्रष्टव्योऽसि । मुक्तितोऽस्मि  
भो मुक्तितोऽस्मि । ( इति क्रन्दति )

जीमूतकेतु—( आकर्ण सहर्षम् ) देवि मुम्ब विषादम् । अस्यायं  
चूडामणिर्नन्तं मांसलोभात् केनापि पश्मिणोत्त्वाय नीयमानोऽस्यां भूमौ  
पतिः ।

देवी—( सहर्ष मलयवतीमालिङ्ग्य ) अविधवे धीरा भव । न ख्लीदश्या-  
कृतिर्वैधव्यदुःखमनुभवति । [ अविधवे धीरा होई । ण खु ईदिसी आकिर्दी  
वेहव्यदुक्खं अणुहोदि । ]

नायिका—( सहर्षम् ) अम्ब युष्माकमाशिषां प्रभावेन । [ अम्ब तुम्हाणं  
असिसां पभाएण । ] ( इति पादयोः पतति )

जीमूतकेतु—( शङ्खचूडमुपस्थित्य ) वत्स किं तत्र चूडामणिरपहृतः ।

शङ्खचूडः—आर्य न मैव त्रिभुवनस्यापि ।

जीमूतकेतु—कथमिव ।

शङ्खचूडः—दुःखिभाराद्वाष्पोपरुद्धकण्ठो न शक्नोमि कथयितुम् ।

जीमूतकेतु—

आवेद्य ममस्मीयं पुत्र दुःखं सुदुःसहम् ।

मायि संक्रान्तमेतत्ते येन सहं भाविष्यति ॥ ९ ॥

Then as described above, I shall not render myself open to ridicule by living even for a moment! Just then I shall try to follow this (trail of Blood). (*He moves about with his eyes to the ground*).

Following accurately (or skilfully) this trail of blood, first broad due to the overflow (or excess—*utpiḍa*) then further on in big (or thick) clots (*bindu*—points) fallen at great intervals (*pravirala*), on the stones (thenceforward) in small particles spread after being shattered (*sīrṇa*) by a headlong fall, (later) strewn over (*Kīrṇa*) with insects on dry grounds (*Sthalīṣu*), (further) difficult to be seen (*durlakṣya*) on beds of minerals, (ahead) in a congealed form on tops of thick trees in the valleys and desirous of seeing Tārkṣya do I go. (8)

Queen—(In fear) Your Majesty, this somebody with a weeping face, coming just here quickly enough does make my heart anxious (*ākūla*). Therefore, please, ascertain who this one may be.

Jimūtakētu—As the Queen says.

Saṅkhacūḍa—Oh, the sole crest-jewel of the three worlds! Where by me could you be seen? I am ruined (*muṣita*), Oh, I am undone!

(With this he screams)

Jimūtakētu—(Listening, with joy) Queen, give up (your) dejection! To him belongs this crest-jewel; it is that which must have indeed fallen in this region while being taken away by some bird after tearing (it) through greed for flesh!

Queen—(In joy embracing Malayavatī) Oh, unwidowed one, be courageous. Such a form (as yours) cannot surely experience the pangs of widowhood!

Heroine—(In joy) Mother, through the power of your blessings.

Jimūtakētu—(Approaching Saṅkhacūḍa) Child, has your crest-jewel been carried away?

Saṅkhacūḍa—Venerable Sir, not mine only, but one of all the three worlds even!

Jimūtakētu—How possibly?

Saṅkhacūḍa—My throat being choked with tears (*bāspa*) on account of the great burden of grief, I am unable to tell you.

Jimūtakētu—

Do tell me, Oh son, your own very unbearable grief, since if transferred to me it will become bearable to you.

(9)

शङ्खचूडः—श्रूयताम् शङ्खचूडो नाम नागः खल्वहं वैनतेयस्याहारार्थ-  
मवसरप्राप्तो वासुकिना प्रेषितः । किं बहुना विस्तरेण । कदाचिदियं रुधिर-  
धारापद्धतिः पांसुभिरवकीर्यमाणा दुर्लक्ष्यतामुपयाति । अतः संक्षेपतः  
कथयामि ।

विद्याधरेण केनापि करुणाविष्टचेतसा ।

मम संरक्षिताः प्राणा दत्त्वात्मानं गरुत्मते ॥ १० ॥

जीमूतकेतुः—( सविषादम् ) कोऽन्य एवं परहितव्यसनी । ननु रुक्टमे-  
वोच्यतां ते पुत्रेण जीमूतवाहनेनेति । हा इतोऽस्मि मन्दभाग्यः ।

देवी— हा पुत्रक किं त्वयैतकृतम् । [ हा पुत्रं किं तु ए एवं किंदं । ]  
नायिका—( सासम् ) हा कथं सत्यीभूतं मे दुर्लिमित्तम् । [ हा कहं  
सच्चीभूदं मे दुर्णिमित्तम् । ]

शङ्खचूडः—( सासम् ) अये नूनमेतौ पितरौ तस्य महासत्त्वस्य । अप्रिय-  
निवेदनान्मयेमामवस्थां नीतौ । अथवा विषधरवदनाद्विषमन्तरेण  
किमन्वन्निःसरति । अहो प्राणप्रदस्य सुसृष्टं प्रत्युपकृतं जीमूतवाहनस्य  
शङ्खचूडेन । तत्किमन्वन्नैवात्मानं व्यापादयामि । अथवा समाश्वासयामि  
तावदेतौ । तात समाश्वसिहि । समाश्वसित्वम्बा । ( उभौ समाश्वसितः ) ।  
देवी—( मलयतीमुद्दिश्य ) वत्से उतिष्ठ मा रुदिहि । वयं किं जीमूतवाहनेन  
विना जीवामः । तत् समाश्वसिहि तावत् । [ वच्छे उद्देहि मा रोअ । अहोऽवि  
कि जीमूदवाहणेण विणा जीवह्न । ता समस्सप दाव । ]

नायिका—( समाश्वस्य ) हा आर्यपुत्र क्षेदानीं मया त्वं प्रेक्षितव्यो । [ हा  
अजउत्त कहि दार्णि मए तुमं पेक्षिदव्यो । ]

जीमूतकेतुः—हा वत्स गुरुचरणशुश्रूषाभिशः ।

चूडामणिं चरणयोर्मम पातयता त्वया ।

लोकान्तरगतेनापि नोज्जितो विनयक्रमः ॥ ११ ॥

( चूडामणि गृहीता ) हा वत्स कथमेतावन्मात्रदर्शनः संवृत्तोऽसि ।  
( हृदये दत्त्वा ) अहह ।

भक्त्यातिदूरमवनाविवनम्भमौलेः

शश्वत्त्वं प्रणमतश्चरणौ मदीयौ ।

चूडामणिनकषणैर्मस्त्रणोऽप्ययं हि

गाहं विद्युष्याति मे हृदयं कथं तु ॥ १२ ॥

Saṅkhacūḍa— —Let it be heard I am a Nāga indeed by name Saṅkhacūḍa. For the food of Garuda (i.e. Vainatēya) I was sent by Vāsuki when it was my turn (*avasara*). What is the use of full particulars (*vistāra*)? Possibly this trail (paddhati) of the blood-stream, being covered with dust (particles of dust) will attain invisibility; hence I tell only in brief:—

By some Vidyādhara, with his mind overwhelmed with pity, my life was saved by (his) giving himself to Garuda. (10)

Jimūtakētu— —(*With grief*) who else is thus assiduously devoted (Vyasani) to the good of others? Child, indeed do just clearly say—"By your son, Jīmūtavāhana"? Ah Alas! Ill-fated, I am ruined!

Queen— —Alas, dear son, what is this that you did? Heroine— (In tears) Oh! How my evil omen has come true! Saṅkhacūḍa— —(*In tears*) Indeed are they the parents of that high-souled person? How by me speaking the hated words (*apriya*) they were reduced to this plight (*avasthā*)! Or rather from the mouth of a poison-bearer (*visadhabra*) what else except (*antarēna*) poison can issue forth? Alas! In the case of Jīmūtavāhana, the giver of my life, only a very proper thing has been required in return (*pratyupakrta*) by Saṅkhacūḍa. Then shall I just now kill myself? Or rather first of all (*tāvat*) I shall console them both! Father, take courage! Let mother be confident! (*Both get revived*)

Queen— —(*Addressing Malayavatī*) Child, arise! Do not weep. Can we too live without Jīmūtavāhana? Then take courage first of all!

Heroine— —(*Reviving*) Alas, (Dear) husband, where by me can you be now seen?

Jimūtakētu— —Oh, (dear) child, proficient in the service of elderly people!

In making the crest-jewel fall on my feet by you gone to the other world (*lokāntara*) even, the propriety (*krama* or performance) of modesty was not given up!! (11)

(*Taking the crest-jewel*) Alas, child, how you are reduced to a sight of this much only (i.e. only the crest-jewel)? . (*Taking it to his heart*) Alas—

In your case with your head (*mauli*) bent (*avanamra*) to the ground (*avani*) from afar (*atidūram*) in devotion and constantly bowing down at my feet, how does this crest-jewel, even though smooth (*masrṇa*) due to constant rubbings (*nikasanaih*), does excessively (*gāḍham*) rub against (*vighatṭayati*) my heart? (12)

देवी—हा पुत्र जीमूतवाहन यस्मै ते गुरुननशुश्रूषां वर्जयित्वान्यत् सुखं न रोचते स कथमिदानीं पितरमुज्जित्वा सर्गसुखमनुभवितुं गतोऽसि । [ हा पुत्र जीमूतवाहण जस्त दे गुरुजणसुस्त्सूम वजिजभ अण्ण मुहं ण रोअदि सो कहं दाणि पिदरं उजिजभ सगसुहमणुभविदुं गदोसि । ]

जीमूतकेतुः—( सास्त्रम् ) देवि कि जीमूतवाहनेन विना जीवामो वयं थेनैवं प्रिलपसि ।

नायिका:—( पादयोर्निपत्य कृताङ्गलिः ) तात देहि म आर्यपुत्राचिद्व चूडारत्नं थेनैतद् द्वदये कृत्वा ज्वलनप्रवेशोनापनयाभ्यात्मनः संतापदुःखम् । [ तात देहि मे अज्जउत्तचिह्नं चूडारअं जेण एदं हिअए करिय जलणप्पवेसेण अवणेमि अत्ताणो सन्दावदुक्लं । ]

जीमूतकेतुः—पतिप्रते किमेवमाकुलासि । ननु सर्वेषामेवास्माक्षमयं निश्चयः ।

देवी—महाराज तत्कि प्रतिपाल्यते । [ महाराज ता कि पाहिवालीअदि । ]

जीमूतकेतुः—देवि न किचित् । किन्त्वाहिताग्रेनान्येनाग्रिना संस्कारो विहितः । अतोऽग्रिहोत्तरणादग्रीनादायात्मानमुदीपयामः ।

शङ्खचूडः—( आत्मगतम् ) कष्टं ममैकस्य पापस्य कृते सङ्गमेवेदं विद्या-धरकुलमुच्छिन्नम् । तदेवं तावत् । ( प्रकाशम् ) तात न खल्वनिश्चित्यैव युक्तमिदमीदशं साहसमनुष्ठानुम् । विचिवाणि हि विवेर्विलसितानि । कदा चिन्नायं नाग इति ज्ञात्वा जीवन्तमेव जीमूतवाहनं परित्वज्ञागशत्रुः । तदनयैव तावद्विधिरधारया वैनेतेयमनुशरामः ।

देवी—सर्वथा देवतानां प्रसादेन जीवन्तमेव मे पुत्रकं प्रेक्षिष्ये । [ सब्बहा देवदाणं पसाएण जीवन्तं एव्व मे पुत्रअं पेक्षिस्सं । ]

नायिका—( आत्मगतम् ) दुर्लभं खल्वेतत्पम मन्दभाग्यायाः । [ दुलङ्घं खु एदं मम मन्दभग्गाए । ]

जीमूतकेतुः—तस्य अवितयैषा तव भारती भवतु । तथापि साग्रीनामेवास्माकं युक्तमनुसरुम् । तदनुसरतु भवान् । वयमप्याग्रिशरणादग्रीनादाय त्वरितमेवानुगच्छामः । ( इति पल्लीवधूसमेतो निष्कान्तः )

शङ्खचूडः—तथावद्गणहमनुशरामि । ( परिकम्याग्रतो निर्वर्ष्य )

Queen— —Alas! Son Jīmūtavāhana, when you did not like any other pleasure excepting (varjayitvā) the service of elderly people, how could that (you) now leave your parents and go to enjoy the pleasure of heaven?

Jīmūtakētu— —(*In tears*), Queen, can we live without Jīmūtavāhana that you lament (*pralapa*) in these words (*ēvam*) ?

Heroine—[*Falling at (their) feet and folding her hands*] Father, give me the crest-jewel, the symbol of (my) husband, taking which near my heart, I shall remove the pangs of my torment by entering fire (*jvalana*) !

Jīmūtakētu— —Oh you, devoted to your husband (*pativrata*) why are you (alone) so overwhelmed? Is this not indeed the determination of us all too?

Queen— —Your Majesty, for what are we waiting then (*pratipālyatē*) ?

Jīmūtakētu— —Queen, not for anything! But in the case of one who has kept the fires (*āhitāgni*) there is not prescribed a rite (*samskāra*) with any other fire. Hence after bringing fires from the place (*śarana*) of the sacred fires (*agnihotra* or fire-sacrifice) we shall burn (*ūddipaya*) ourselves !!

Sañkhacūda— —(*To himself*) Ah, Alas! For my sake alone, a sinner's sake, even all this Vidyādhara family is (going to be) destroyed! Then let me do this first now. (*Aloud*) Father, thus without even ascertaining (death) it is not truly proper for you to do this rash (violent—*Sāhasika*) act! For strange are the workings of (*vilasita*) fate! Perhaps knowing that he is not a Nāga, the enemy of serpents (i.e. Garuda) may leave Jīmūtavāhana even alive!! Therefore, let us now follow Garuda by this trail of blood!!!

Queen— —Entirely through the favour of the divinities I shall see my dear son even alive!

Heroine— —(*To herself*) That may be difficult for myself, ill-fated (as I am) !

Jīmūtakētu— —Child, let this speech of yours prove to be not fruitless (i.e. true, *avatatha*). However it is fit for us to follow with our fires. You may follow it then; we too, taking the fires from the place of the sacred fires, just follow you quickly. (*Thus he goes out with his wife and daughter-in-law*).

Sañkhacūda— —Then first I follow Garuda. (*Moving about, and looking carefully in front*)—

कुर्वाणो रुधिराद्र्वचञ्चुकषणौद्रीणीरिवाद्रेः शिलाः  
 प्लुष्टोपान्तवनान्तरः स्वनयनज्योतिःशिखाश्रोणिभिः ।  
 मज्जद्वज्जकठोरघोरनखरप्रान्तावगाढावानिः  
 शृङ्गाग्रे मलयस्य पञ्चगरिपुर्दूरादयं दृश्यते ॥ १३ ॥

( ततः प्रविशत्यासनस्थः पुरःपतितनायको गरुडः )

गरुडः—( आत्मगतम् ) जन्मनः प्रभृति भुजंगपतीनश्चता नेदमीदशमत्याश्र्यं  
 मया दृष्टपूर्वे यदयं महासच्चो न केवलं न व्यथते प्रत्युत प्रदृष्ट इव दृश्यते ।  
 तथा हि

ग्लानिर्नाधिकपीयमानरुधिरस्याप्यस्ति धैर्योऽदधे-  
 मांसोत्कर्तनजा रुजोऽपि वहतः पीत्या प्रसन्नं मुखम् ।  
 गात्रं यज्ञ विलुप्तमेष पुलकस्तत्र स्फुटो लक्ष्यते  
 दृष्टिर्मश्युपकारिणीव निपतत्यस्यःपकारिण्यापि ॥ १४ ॥

तत्कुत्वद्लमेव जनितमस्यानया धैर्यवृत्त्या । तद्वतु न भक्षयाम्येवैनम् ।  
 प्रच्छामि तावत्कोऽयमिति । ( उपरतो भक्षणात्पुरस्तिष्ठति )

नायकः—

शिरामुखैः स्यन्दत पव रक्त-  
 मद्यापि देहे मम मांसमस्ति ।  
 त्रुसिं न पश्यामि तवेह तावत्  
 किं भक्षणात्वं विरतो गरुडमन् ॥ १५ ॥

गरुडः—( आत्मगतम् ) आश्र्यमाश्र्यम् । कथमयमस्यामप्यवस्थायामे-  
 वमूर्जितमभिधते । ( प्रकाशम् ) अहो महासच्च

आवर्जितं मया चञ्चवा हृदयात्तव शोणितम् ।  
 धैर्येणानेन च हृतं त्वया हृदयमेव मे ॥ १६ ॥

अतः कस्त्वमिति श्रोतुमिच्छामि ।

नायकः—एत्र क्षुधाकुलो भवान्न श्रवणयोग्यः । तत् कुरुष  
 तावन्मांसशोणितेन त्रुसिम् ।

Carving out (*kurvāṇa*) troughs (*Dronī*) from the rocks of the mountain by scraping (*kuṣāṇa*) of his beak wet with blood, burning (*pluṣṭa*) the interiors (*antara*) of the forests on the sides (*upānta*) by the series of flames of the fire of his own eyes, penetrating (*avagādha*) the earth on his sides (*prānta*, or by the ends of) his claws hard (*kathora*) and terrible (*ghora*) like the diving (*majjat*) adamant, this enemy of serpents is seen (here) from afar on the tip of the summit of Malaya. (13)

(Then enter Garuda sitting on a seat with the Hero lying in front).

*Garuda*—(To himself) While eating lordly serpents from my childhood, I have not seen before such great wonder—in that this highly strong (*mahāsattva*, or high-souled) being not only does not get agonised (*vyathatē*) but on the contrary (*pratyuta*) he appears as it were highly delighted! For surely—

Lassitude is not to be found in him, an ocean of bravery, while his blood is being even excessively drunk; while bearing the destruction (or pain, *rujah*) arising from the hacking (*utkartana*) of his flesh (his) face is happy in delight (*prīti*), there on the limb (*gātra*) which is not eaten up (*vilupta*, or cut off) this horripilation is clearly visible. On me, even his injurer (*apakārīni*) his eye is cast as it were on a benefactor. (14) Therefore only curiosity is created by this attitude of courage on his part. Let it be then that I shall not eat him! First I shall ask him as to who he is! (Stopping his eating, he stands in front of him).

*Hero*—

Blood is oozing out yet from the openings of the veins (*Sirā*), (and) yet there is flesh on my body; I do not see your satisfaction in this (*iha*). Then, oh *Garuḍa*, why have you stopped eating? (15)

*Garuda*—(To himself) Oh wonder, wonder! How in this condition even this one talks so vigorously (*ūrjita*, or nobly)? (Aloud) Oh high-souled one!

From your heart blood has been drawn out (*āvarjita*) by me by (my) beak; and by this courage of yours my very heart is taken away (or captivated—*hṛta*) by you! (16)

Therefore, I desire to hear who you are!

*Hero*—While thus overcome by hunger you are not fit to listen. Therefore attain satisfaction by flesh and blood first!

**शङ्खचूडः**—( संभ्रममुपस्त्व ) ताक्ष्यं ताक्ष्यं न खलु साहसमनुष्टेयम् । नायं नागः । परित्यजैनम् । मां भक्षय । अहं तवाहारार्थं प्रेषितोऽस्मि वासुकिना । ( उरो ददाति )

**नायकः**—( शङ्खचूडं पश्यन् सविषादमात्मगतम् ) कथं विफलीकृतो मे मनोरथः शङ्खचूडेनागच्छता ।

**गरुडः**—( उभौ निरूप्य ) द्वयोरपि भवतोर्व्यचिह्नम् । कतरः खलु नाग इति नावगच्छामि ।

**शङ्खचूडः**—कथमस्थान एव ते भ्रान्तिः ।

आस्तां स्वस्तिकलक्ष्म वक्षस्मि तर्नौ नालोक्यते कञ्चुको  
जिह्वे जल्पत एव मे न गणिते नाम त्वया द्वं अपि ।  
तिस्मस्तीवविषाणिधूमपटलव्याजिह्वरत्लत्विषो  
नैता दुःसहशोकफूत्कृतमस्त्वकीताः फणाः पश्यस्ति ॥ १७ ॥

**गरुडः**—( शङ्खचूडस्य फणाः पश्यन् नायकं च वीक्ष्यमाणः ) तत्कः खल्वयं  
मया व्यापादितः ।

**शङ्खचूडः**—विद्याधरवंशतिलको जीमूतवाहनः । कथमकाशणिकेन स्वये-  
दमनुष्टितम् ।

**गरुडः**—( स्वगतम् ) अये अयमसौ विद्याधरकुमारो जीमूतवाहनः

मेरौ मन्दरकन्दरासु द्विमवत्सातौ मदेन्द्राच्चते  
कैलासस्य शिलातेषु मलयशागभारभागेष्वपि ।  
उद्देशेष्वपि तेषु नेषु वहुशो यस्य श्रुतं तन्मया  
लोकालोकविचारिचारणगणैस्त्रद्वायमानं यशः ॥ १८ ॥

सर्वा महयंहः<sup>पहुँ</sup> कै निष्पत्ताऽऽस्मि ।

**नायकः**—भोः फणिपते किमेवमाविश्वोऽस्मि ।

**शङ्खचूडः**—किमस्थानमिदमवेगस्य ।

स्वशरीरेण शरीरं ताक्ष्यत्परिरक्षेना मदीयमिदप् ।

युक्तं नेतु भवता पातालतलादपि तलं माम् ॥ १९ ॥

Śaṅkhacūḍa— —(Approaching in haste) Oh Garuḍa, Garuḍa, that rash act may not indeed be done! He is not a Nāga. Give him up! Eat me. I have been sent for your food by Vāsuki. (Offers his chest).

Hero—(Seeing Śaṅkhacūḍa, to himself) How my desire is rendered fruitless by Śaṅkhacūḍa, coming here!

Garuḍa—(Seeing both closely) Both of you bear the symbol of a victim. I do not know indeed who (of you both) is a Nāga!

Śaṅkhacūḍa— —How! Your doubt is just misplaced—

Let alone (āstām) the *Svastika* symbol on his chest, on his body no slough (kañcuka) is seen. Have you indeed not considered (or counted) the two tongues (*jihvē*) of mine while I am speaking! Do you not see these three (*tisrah*) hoods whose lustre of jewels is rendered very pale (*vyājihma*) by the masses (*pātala*) of smoke from the fire of dreadful poison and which are inflated (*sphīta*) by the wind of the hissing sound made in unbearable agony? (17)

Garuḍa—(Looking closely at the hoods of Śaṅkhacūḍa and seeing the hero) Then who indeed is killed by me? Śaṅkhacūḍa— —The ornament (*tilaka*) of the race of Vidyādharaś, Jimūtavāhana! How could this be perpetrated by you becoming unkind?

Garuḍa—

Oh this is that Prince of Vidyādharaś, Jimūtavāhana, Whose well-known glory sung aloud by the hordes of bards moving in the Lokāloka region, has many a time been heard by me on the Mēru, in the caves of the Mandara, on the summits of the Himālayaś, on the Mahēndra mountain, on the surfaces of the rocks of Kailāsa, on the slopes (*prāgbhāra*) of the Malaya even and in those various regions all over. (18)

By all means I have plunged deep in the great mire of sin! Hero—Oh, Lord of serpents (i.e. Śaṅkhacūḍa) why are you thus dejected?

Śaṅkhacūḍa— —Is my uneasiness (*āvēga*) out of place?

In saving from Garuḍa this body of mine by your own body (and thus) carrying me to a place lower than the nether world (*pātala*) did you do right? (19)

**गरुडः**—अये कथं कर्णार्द्धचेतसानेन महात्मना मद्ग्रासगोचरपतितस्यात्य  
फणिः प्राणान् परिरक्षितुं स्वदेह आहारार्थमुपनीतः । तन्महदकृत्यमेतन्मया  
कृतम् । किं बहुना । बोधिसत्त्व एतायं व्यापादितः । तदस्य महतः पापस्याग्नि-  
प्रवेशादते नान्यत्वायश्चित्तं पश्यामि । ततु क्व नु खलु वह्नि समासादयामि  
( दिशोऽवलोक्य ) अये अमी केपि गृहीतामय इत एवाभिर्वर्तन्ते ।  
तद्यावतेतान् प्रतिपालयामि ।

**शङ्खचूडः**—कुमार पितरौ ते प्राप्तौ ।

**नायकः**—(ससंभ्रमम्) शङ्खचूड एहि समुपविश्यानेनोत्तरीयेणाच्छादितशरीरं  
कृत्वा धार्य माम् । अन्यथा कदाचिदीदग्रवस्थं मां सहसा अवलोक्य  
पितरौ जीवितं जह्याताम् ।

( शङ्खचूडः पार्श्वपतितमुत्तरीयं गृहीत्वा तथा करोति )

( ततः प्रविशति पत्नीवधूसमेतो जीमूतकेतुः )

**जीमूतकेतुः**—( सासम् ) हा पुत्र जीमूतवाहन ।

आत्मीयः पर इत्ययं खलु कुतः सत्यं कृपायां क्रमः  
किं रक्ष्या बहवः किमेक इति ते चिन्ता न जाता कथम् ।  
ताक्ष्यात् त्रातुमर्हि स्वजीवितपरित्यागं त्वया कुर्वता  
येनात्मा पितरौ वधूरिति हृतं निःशेषमेतत्कुलम् ॥ २० ॥

**देवी**—( मलयवतीमुहिदिश्य ) जाते मुहूर्तमपि तावदिरम तवाविरताश्रुधारा-  
भिर्विज्जाले भवत्यग्निः । तन्मा रुदिहि । [ जादे मुहुत्तं विदाव विरम । तुज्ज्ञ  
अविरदास्तु धारार्हिं विज्जाते होदि अग्नी ता मा रुद । ] ( सर्वे परिकामन्ति )

**जीमूतकेतुः**—हा पुत्र जीमूतवाहन ।

**गरुडः**—( श्रत्वा ) हा पुत्र जीमूतवाहनेति ब्रवीति । व्यक्तमयमस्य पिता ।  
ततः कृतमेतदीयेनाग्निना । न शकोभ्यस्य पुत्रश्चाताल्लज्जया मुखं दर्शयितुम् ।  
अथवा किमग्निहेतोः पर्याकुलोऽस्मि तटस्थ एव अस्मि जलनिषेः । तद्यावदिदानीम्

Garuda—Oh, how by this high-souled person (*mahāt manā*) with a heart bedewed (*ārdra*) with kindness was his own body presented (*upanīta*) for my food for the sake of saving the life of this serpent (*phaṇīn*) fallen in the reach (*gocara*) of my grāsa food, (lit. mouthful) or morsel? Therefore this is a great wrong done by me! Why more (be said)? (i.e. in a word) this Bodhisattva himself is (as it were) killed by me! Therefore I find no other expiation for this great sin than that of entering fire (for death)! Then where indeed can I secure (*āśādayāmi*) fire? (*Looking in quarters*) Oh, here are some people who have the sacred fire (*grhitāgni*) coming in this very direction. Then let me just await them!

Saṅkhacūḍa—Prince, your parents have arrived!

Hero—(*In haste*) Saṅkhacūḍa, come. Making me sit (*samupaviśya*) and covering my body with this upper garment, support me. Otherwise perchance seeing me in this condition suddenly (my) parents may give up (their) life! (*Saṅkhacūḍa taking the upper garment lying on his side, does so*).

(*Then enter with his wife and daughter-in-law Jimūtakētu*)

Jimūtakētu—(In tears) Alas! son Jimūtavāhana!

Whence indeed came this order (or degree) of compassion—"Another is verily as good as one's own self" (*Ātmīya*)? How did this thought not occur to you whether many should be saved or one (only should be saved)? In this manner (*yēna*) by you abandoning your life for protecting (this one) serpent from Garuda (i.e. Tārksya), yourself (*ātmā*), parents and (your) wife are all (*iti*) killed, (in fact) this entire family? (20)

Queen—(Addressing *Malayavatī*) O daughter, desist for at least a little while (*muhūrta*). By your flood (*dhārā*) of incessant tears the fire becomes extinguished (*vijvāla*)! Therefore do not weep!! x

(*All turn about*)

Jimūtakētu—Alas, son Jimūtavāhana!

Garuda—(*Listening*) (He) says—"Alas, son Jimūtavāhana". Obviously he is his father! Then no more of (*kṛtam*) fire belonging to this one! I cannot show him my face through shame of killing his son! Or why should I get confused (or bewildered) for the sake of a fire? I am standing on the shore of this sea! Then now first of all—

ज्वालाभङ्गैखिलोकीत्रसनरसलसत्कालजिह्वाग्रकल्पैः  
सर्पद्विः सप्त सर्पिष्कणमिव कवलीकर्तुमीशो समुद्रान्  
स्वैरेवोत्पातवातप्रसरपटुतरैर्धक्षिते पक्षवातै-  
रस्मिन् कल्पावसानज्वलनभयकरे वाङ्वाङ्मौ पतामि ॥ २१ ॥

( इत्युत्थातुमिच्छति )

नायकः—मोः पक्षिराज अलमनेनाध्यवसायेन । नायं प्रतीकारोऽस्य पाप्मनः ।

गृहः—( जानुम्यां स्थित्वा कृताङ्गलिः ) भो महात्मन्कस्तहि कथ्यताम् ।

नायकः—प्रतिपालय क्षणमेकम् । पितरौ मे प्राप्तौ यावदेतौ प्रणमामि ।

गृहः—एवं क्रियताम् ।

जीमूतकेतुः—( दृष्ट्वा सहर्षम् ) देवि दिष्ट्या वर्षसे । अयं वस्तो  
जीमूतवाहनो न केवलं प्रियदे प्रत्युत कृताङ्गलिना गद्देन शिष्येण व  
पर्युपास्यमानस्तिष्ठति ।

देवी—( सहर्षम् ) महाराज कृतार्थस्मि । अक्षतशरीरस्य पुच्छस्य मुखं  
प्रेक्षिष्ये । [ महाराज किदत्थाहि । अक्षदसरीरस्स पुत्रास्स मुहं पेक्षिलस्स । ]

नायिका—यत्सत्यमार्यपुत्रं प्रेक्षमाणाया अपि ज्ञाटिति कृत्वा न प्रत्येति ।  
मे हृदयम् [ जं सच्च अज्जउत्तं पेक्षिलन्ती एविलित्तिकरित्वा ए  
पच्चाअदि मे हिअं । ]

जीमूतकेतुः—( उपसृत्य ) वत्स एह्येहि । परिष्वजस्व माम् ।

( नायक उत्थातुमिच्छन् पतितोत्तरीयो मूर्च्छति )

शङ्खचूडः—कुमार समाश्वसिहि ।

जीमूतकेतुः—वत्स कथं मां दृष्ट्वापि परित्यज्य गतोऽसि ।

देवी—हा पुत्रक कथं वाञ्छाश्रेणापि त्वया न संभावितास्मि । [ हा पुत्राः  
कहं वाआमेत्तकेणवि तुए ए संभाविदग्भिः । ]

नायिका—हा आर्यपुत्र कथं गुरुजनोऽपि त्वयोपेक्षितः । [ हा अज्जउच्च  
कहं गुरुभ्यो वि तुए उवेक्षिलदो । ] ( सर्वे मोहं गच्छन्ति )

I fail into this submarine fire (*vādavāgni*) frightening (*bhayakara*) like the fire at the end of a 'kalpa'—(more) inflamed (*dhukṣita*) by the winds of my own (*sva*) wings (*pakṣa*) which (winds) are more rough (*patu*) in their sweep (*prasara*) than the portentous blast of the hurricane capable of devouring (*kavalī-kartum*) like a grain of butter (all) the seven seas—by means of the spreading (*sarpat*) shattering flames (*jvālābhaṅga*) almost like (*Kalpa*) Kāla's (Time—as god of death) tongue-tips (*jihṛāgra*) dancing Alasat) in an ardent desire for devouring (*grasana*) the collection of the three worlds. (21)

[With these words (*iti*) he desires to stand up]

**Hero**—Oh, king of birds, enough of this determination. This is not the remedy for this sin (or evil)!

**Garuda**—(Kneeling and folding his hands) Oh high-souled one, tell me which one (is the remedy) then?

**Hero**—Wait a moment. My parents have arrived to whom I bow just now.

**Garuda**—Let it be so done!

**Jīmūtakētu**—(Seeing, in joy) Queen, fortunately congratulations (*disṭyā vardhasē*)! Here this child, Jīmūtavāhana, is not only alive (*dhriyatē*), but on the contrary he sits being waited upon by Garuda, as by a disciple with folded hands!

**Garuda**—(Joyfully) Your Majesty, I am happy (*kṛtārtha*—I have gained my object). I shall see the face of (my) dear son with an unimpaired (whole, unimpaired—*akṣata*) body!!

**Heroine**—Myself even truly seeing my husband (*ārya-putra*), my heart does not immediately (*jhaṭitikṛtvā*) believe it.

**Jīmūtakētu**—(Approaching) Son, come, come, embrace me!

(*Hero* desiring to get up has the upper garment fallen; swoons).

**Śaṅkhacūḍa**—Prince, revive.

**Jīmūtakētu**—How have you even after seeing me, left me and gone?

**Queen**—Alas, dear son, how you have not honoured (sambhāvita) me by so much as a single word!

**Heroine**—Alas, husband, how you have neglected even elder persons?

(All swoon)

**शङ्खचूडः**—हा शङ्खचूडहतक परात्मरक्षितजीवित कथं गर्भस्थ एव न विपन्नोऽसि । येनैवं क्षणे क्षणे मरणातिरिक्तं दुःखमनुभवसि ।

**गहडः**—सर्वमिदं मम नृशंसस्यासमोक्ष्यकारिताया विजृमितम् । तदेवं तावत् करोमि । (पक्ष्याभ्यां वीजियन्) मो महात्मन् समाश्वसिहि समाश्वसिहि ।

**नायकः**—( समाश्वस्य ) शङ्खचूड समाश्वासय गुरुत्वं ।

**शङ्खचूडः**—तात समाश्वसिहि । मातः समाश्वसिहि । समाश्वसितो जीमूतवाहनः । किं न पश्यथ युध्माकमेव समाश्वासनार्थं प्रत्यु-  
तिथोपविष्टस्तिष्ठति । ( उमौ समाश्वसितः )

**देवी**—पुत्र कथं प्रेक्षमाणानामेवास्माकं कृतान्तहतं नापहियसे । [ पुत्र कहं पेक्खन्ताणं एवं अम्हाणं किदन्तहदएण अवहरीत्वासि । ]

**जीमूतकेतुः**—देवि मैवममङ्गलवादिनी भव । ग्रियत एवायुध्मान् । तदधूः समाश्वास्यताम् ।

**देवी**—( मुखं वक्षेण प्रावृत्य रुदती ) प्रतिहतमङ्गलम् । न रोदिष्यामि । ( मल्यवतीमुद्दिश्य ) जाते समाश्वसिहि । उत्तिष्ठोत्तिष्ठ । वरमित्यां वलायां भर्तुस्ते मुखं दृष्टम् [ पडिहदममङ्गलं । ण रोदिस्मं । जादे समस्सम । वच्छे उठेहि उठेहि । वरं एत्तिथं वेलं तुमं भन्तुणो दे मुहं दिङं । ]

**नायिका**—( समाश्वस्य ) हा आर्यपुत्र । [ हा अज्जउत्त । ]

**देवी**—( मल्यवत्या मुखं पाणिना परिमृज्य ) वत्से मैवं कुरु । पतिहतो विघ्नः । [ वच्छे मा एवं करेहि । पडिहदं विघ्नं । ]

**जीमूतकेतुः**—( साम्राज्यं आस्मगतम् । )

विलुप्तशेषाङ्गतया प्रयातान्निराश्रयत्वादिव कण्ठदेशम् ।

**प्राणान्वहन्तं तनयं निरीक्ष्य कथं न पापः शतधा व्रजामि ॥ २२ ॥**

**नायिका**—अतिदुःखभागिनी खल्वहम् । येहशमव्यार्थपुत्रं प्रेक्षमाणाद्यापि जीवितं न परित्यजामि । [ अदिदुक्तवभाइणी क्वनु अहं । जा ईदिसंवि अज्जउत्तं पेक्खन्ती अज्ज वि जीविदं ण परिच्छआमि । ]

**देवी**—( नायकस्याङ्गानि स्पृशन्ती गरुडमुद्दिश्य ) नृशंस कथमिदानीं त्वयैतदाभरणानामपि कृतशोभमैतदवस्थं पुत्रस्य मे शरीरं कृतम् । [ णिसंस कहं दाणि तुप एदं आहरणाणवि किदसोहं एवं एदावस्थं पुत्राभस्स मे सरीरं किदं । ]

**Śaṅkhacūḍa**—Alas, wretched Śaṅkhacūḍa! One who has saved his life at the cost of another! How while in the womb itself were you not dead since you are now every moment experiencing torment transgressing (that of) death?

**Garuḍa**—All this is the fruit (*vijṛmbhita*, outcome) of the imprudence (absence of circumspection, *asamīkṣya-kārītā*) of my cruel (self)! Therefore now I do this.

(*Fanning by his wings*) Oh, high-souled person, revive, take breath!

**Hero**—(Reviving) Śaṅkhacūḍa, console (my) elders.

**Śaṅkhacūḍa**—Father, revive; mother take breath; Jīmūtavāhana is revived! Do you not see that for consoling you all he is risen (*pratyutthita*) (to greet you) and is seated.

(*Both revive*)

**Queen**—Son, how are you being carried away by wretched death even while we are looking on!

**Jīmūtakētu**—Queen, do not utter such an inauspicious remark (*amāṅgalēa*). The long-lived (one—*āyusmān*) one is certainly (*ēva*) alive. Therefore let daughter-in-law be revived!

**Queen**—(Covering face with her garment and weeping) Let evil be averted! I shall not weep. (Addressing *Malayavatī*) Daughter, (*jāte*) take heart, take cheer! Arise, get up. After all this delay (*vēlā*) it is good for you to have seen your husband's face!

**Heroine**—(Reviving) Alas, husband!

**Queen**—(Wiping *Malayavatī*'s face with her hand) Child, do not do so! The danger has disappeared.

**Jīmūtakētu**—(In tears, to himself)—

Having seen my son bearing his breaths, gone to his throat as it were on account of the loss of support due to the loss of the remaining limbs how a wretch that I am, I do not shiver into a hundred pieces (*śatadhā*)? (22)

**Heroine**—I am the victim of great distress indeed as I do not leave my life even now after seeing my husband even in this plight (*idṛśam*)!

**Queen**—(Touching the limbs of the hero—Addressing *Garuḍa*) Oh, cruel one, how have you reduced this body of my son to such a plight now when it beautified even ornaments themselves (it lent charm to ornaments, i.e. so beautiful) ?

नायकः—अभ्य मा मैवम् । किमनेन कृतम् । ननु पूर्वमप्येतदीदशमेव परमार्थतः । प२४

मेदोऽस्थिमांसमज्जास्त्रक्संघातेऽस्मस्त्वगावृते ।  
शरीरनास्त्रि का शोभा सदा धीमत्सदर्शने ॥ २३ ॥

गरुडः—मो महात्मन् नरकानलज्जालावलीदिवात्मानं मन्यमानो दुःखं तिष्ठामि । तदुपदिश्यतां येन मुच्येऽहमस्मादेनसः ।

नायकः—अनुजानातु मा तातः । यावदस्य पापस्य प्रतिपक्षमुपदिशामि ।

जीमृतकेतुः—वत्स एवं क्रियताम् ।

नायकः—वैनतैय श्रूयताम् ।

गरुडः—( जानुम्यां स्थित्वा शिरसि निहिताङ्गलिः ) आशापयतु भवान् ।

नायकः—शृणु ।

नित्यं प्राणाभिधातात् प्रतिविरम कुरु प्राक्कृतस्यानुतापं  
यत्नात् पुण्यप्रवाहं समुपचिन्तु दिशन् सर्वसत्त्वेष्वभीतिम् ।  
मयं येनात्र नैनः फलाति परिणतं प्राणिर्द्विसासमुत्थं  
दुर्गाधे वारिपुरे लबणपलमिव क्षिप्तमन्तर्हृदस्य ॥ २४ ॥

गरुडः—यदाशापयति भवान् ।

अङ्गाननिद्राशयितो भवता प्रतिबोधितः ।  
सर्वप्राणिवधादेष विरतोऽद्यप्रभृत्यहम् ॥ २५ ॥

संप्रति हि

क्वचिद् द्वीपाकारः पुलिनविपुलैर्भौगनिवहैः  
कृतावर्तं भ्रान्तिर्वलयितशरीरः क्वचिदपि ।  
व्रजन् कूलाकूलं क्वचिदपि च सेतुप्रतिसमः  
समाजो नागानां विहरतु महोदन्वति सुखम् ॥ २६ ॥

अपि च ।

**Hero**—Mother, no, do not say so! What has this one done? Was it not indeed so even formerly in real truth (*paramārthataḥ*). See—

In this that goes by the name of a body, a (mere) conglomerate (*saṅghāta*) of fat, bones, flesh, marrow and blood, covered with a skin and always of hideous sight, what is the beauty? (23)

**Garuḍa**—Oh, high-souled person! Thinking myself (already) enveloped on all sides by the flames of fire from the Hades (*narakā*) I stand in misery! Therefore, advise me as to how I can be freed from this sin (*ēnas*)!

**Hero**—Let my father permit me so that I can advise as to the converse (*pratipakṣa*) remedy, (expiation) of this sin.

**Jimūtakētu**—Child, do so.

**Hero**—Vainatēya (Garuḍa) listen!

**Garuḍa**—(Kneeling with folded hands on head) Your honour should order!

**Hero**—Listen—

Desist forever from killing of lives; cherish repentance for former deeds! With effort augment the stream of righteousness exhibiting security (lit. absence of fear) in all living beings (*sattva*) so that buried (in that stream) this sin (*ēnas*) arising from slaughter of creatures, when ripe (*pariṇata*), does not yield fruit (*phalati*) like a particle (*lava*) of salt thrown in inside an unfathomable (*durgādha*) flood of water inside a deep lake. (24)

**Garuḍa**—As your honour commands—

Lying in the sleep of ignorance when awakened by you I am from to-day onwards here desisting from the slaughter of all creatures! (25)

Presently too

At some places forming islands by their multitudes of hoods big like sandy banks, at other places with coiled bodies even producing an illusion (*bhrānti*) of eddies, at some other places moving from one shore to another (thus) resembling a bridge (*sētu*), let the society of the Nāgas sport happily in this great ocean (*udanvat*). (26)

Moreover—

स्वस्तानापादलम्बान् धनतिमिरनिभान् केशपाशान् वहन्त्यः  
सिन्दूरणेव दिग्धैः प्रथमरविकरस्पर्शतामैः कपोलैः ।  
अस्मिन्नायासिताद्यग्योऽत्यवगणितरुजः कानने चन्दनानां-  
निन्यं गायन्तु रागादुरगयुवतयः कीर्तिमेतां तवेव ॥ २७ ॥

नायकः—साधु महास्त्व साधु । अनुमोदांमहे वयम् । सर्वथा दृढ-  
समाधिर्मत । ( शङ्खचूडं निर्दिश्य ) शङ्खचूडं स्वग्रहमिदानी गम्यताम् ।  
( शङ्खचूडो निःश्वस्याधोमुखविस्तिष्ठति )

नायकः—( निःश्वस्य शङ्खचूडं पश्यन् )

उत्प्रेक्षमाणा त्वा ताक्ष्यचञ्चुकोटिनिपातितम् ।  
त्वदुःखदुःखिता नूत्मास्ते सा जननी तव ॥ २८ ॥

देवी—( साक्षं ) धन्या खलु सा जननी या गरुडमुखपतितस्याक्षतशरीरस्यैव  
पुत्रकस्य मुखं प्रेक्षिष्यते । [ धण्णा खु सा जननी जा गरुडमुहपडिदस्स  
अक्वदसरीरस्य एव युत्तमस्स मुहं पेक्षिवस्सदि । ]

शङ्खचूडः—अम्ब मत्यमेवैतन् यदि कुमारः स्वरथो भविष्यति ।

नायकः—( वेदनां नाट्यन् ) अहह परार्थसंपादनरसाक्षेपादेतावती  
वेलं मया न लक्षितः संप्रति तु मां वाधितुमारब्धा मर्मच्छेदिन्यो वेदनाः ।  
( मरणावस्थां नाट्यति )

जीमूतकेतुः—( संभ्रमम् ) हा वस्तु किमेवं करोषि ।

देवी—हा किं तु खलेवं वदति । परित्रायध्वं परित्रायध्वम् । एष खलु  
मे पुत्रको विपद्यते । [ हा किं णु क्व एवं वददि । परित्ताअह परित्ताअह ।  
एसो क्व मे पुत्रां विवज्जइ । ]

नायिका—आर्यपुत्र मां परित्यज्य न ते गमनं युक्तम् । [ हा अज्जउत्त  
मं परिच्छइअ गमणं ते ण जुत्तं । ]

नायकः—( अञ्जलिं कर्तुमिळ्ठन् ) शङ्खचूडं समानय मे हस्तौ ।

शङ्खचूडः—( तथा कुर्वन् साक्षं ) कष्मनाथीभूतं जगत् ।

नायकः—( किञ्चिन्मीलिताक्षः पितरौ पश्यन् ) तात अम्ब अयं मे पश्चिमः  
प्रणामः । यतः

Bearing (*vahantyah*) their luxuriant hair let fall to reach upto their feet and resembling thick darkness, with cheeks ruddy (or cherry, rosy) by the first touch of sun's rays, besmeared (*digdha*) with *sindūra* (red lead) as it were, let these serpent damsels (*yuvati*) with their bodies wearied, still despising (that) distress, always feelingly (*rāgāt*) sing this glory of yourself alone—in this sandal forest. (27)

Hero—Well (said), high-souled one, well (said); we all applaud (you). By all means become firm in your religious penance (*samādhi*); (*To Śaṅkhacūda*) You too can go to your house now!

(*Śaṅkhacūda with a sigh, bends down his head, stays*)

Hero—(Sighing, eying *Śaṅkhacūda*) *Śaṅkhacūda*, quickly go; see your mother distressed with grief!—

Imagining you to be dashed down by the extremity of Garuḍa's beak, will your mother not indeed become pained by your ill-luck (*Duhkha*)? (28)

Queen—(Tearfully) Blessed indeed is that mother who will see the face of her dear child with his body uninjured even when fallen in the mouth of Garuḍa!

*Śaṅkhacūda*—Mother, this is definitely true—(only) if the prince will recover his health.

Hero—(Gesticulating pain) Alas! Alas! Not realised (felt) all this time due to the deference (*āksēpāt*) to the desire (*rasa*) of securing the benefit of others the mortal agonies (or agonies piercing the vitals) have now begun to torment me. (*Gesticulates a condition of death*).

*Jimūtakētu*—(In confusion) Alas! child, why are you doing so?

Queen—Alas! why indeed does he say so? Protect us, save us! This my son really dies!

Heroine—(Dear) husband, leaving me it is not fit for you to go!

Hero—(Desiring to fold his hands) *Śaṅkhacūda*, bring both of my hands together.

*Śaṅkhacūda*—(So doing, in tears) Alas! The world loses its protector (*nātha*).

Hero—(With slightly closed eyes—seeing his parents) Father, Mother, this is my last (*paścima*) salutation, Since—

गात्राण्यमूनि न वहन्ति विचेतनानि  
ओत्रं स्फुटाक्षरपदां न गिरं शृणोति ।  
कष्टं निर्मीलितमिदं सहसैव चक्षु—  
ही तात यान्ति विवशस्य ममासवोऽमी ॥ २९ ॥

अथवा किमनेन प्रलपितेन । [ 'संरक्षता पञ्चगमय पुण्यम्' (४.२६)  
इत्यादि पठित्वा पतति ]

देवी—हा पुत्र हा वत्स हा गुरुजनवत्सल क गतोसि देहि मे प्रतिवचनम् ।  
हा लोचनानन्द जीमूतवाहन कथं पुनस्ते दर्शनम् । [ हा पुत्र हा बृच्छ हा  
गुरुजनवच्छल कहि गदोसि । देहि मे पठिवअणं । हा लोअणाणन्द  
जीमूदवाहण कहं पुणो दे दंसणं । ]

जीमूतकेतुः—हा पुत्र जीमूतवाहन हा निखिलजनवत्सल हा सर्वगुणनिधे  
कासि देहि मे प्रतिवचनम् । (हस्तावुत्क्षिप्य) कष्टं भोः कष्टम्

निराधारं धैर्यं कमिव शरणं यातु विनयः  
क्षमः क्षान्ति वोदुं क इह विरता दानपरता ।  
हतं सत्यं सत्यं वजतु करुणा काद्य कृपणा  
जगज्जातं शून्यं त्वयि तनय लोकान्तरगते ॥ ३० ॥

नायिका—हा आर्युत्र कथं मां परित्यज्य गतोऽसि । अतिनिर्दृष्टे वज्र-  
कठिनदेहे मलयवति प्राणनाथं विना कथमयपि जीविसि । [ हा अज्जउत्त  
कहं मं परिच्छइअ गदोसि । अदिणिगिधव्वं वज कठिण देहे मलअवदि  
पाणनाथं विणा कधं अज्जवि जीवसि । ]

शङ्खचूडः—हा निष्कारण परोपकारत्रत प्राणेभ्योऽपि वल्लभतरं जनं परि-  
त्यज्य गम्यते । तदवश्यमेवान्वेति त्वा शङ्खचूडः ।

गरुडः—( सोद्रेगम् ) कष्टमुपरतोऽयं महात्मा । तत् किमिदानीं करोमि ।  
देवीः—( सासमूर्ध्वमवलोक्य ) भगवन्तो लोकपालाः कथमयमृतेन सिक्त्वा  
पुत्रकं मे जीवयत । [ भगवन्तो लोअपाला कहं पि आमिदेण सिंचिअ  
पुत्रं मे जीवावेह । ]

गरुडः—( सहर्षमात्मगतम् ) अये अमृतसंकीर्तनात्साधु स्मृतम् । मन्ये  
प्रमृष्टमयशः । तद्यावत् त्रिदशपतिमध्यर्थं तद्विसुष्टेनामृतवर्षेण न केवलं  
जीमूतवाहनमेतानपि पूर्वभक्षितानस्थिशेषानुरगपतीन् प्रत्युज्जीवयामि । अथ  
प्रार्थितो यदि न ददात्यसौ तद्वाहं ।

These limbs here do not move in their lifelessness (*vicētana*)! The ear does not hear speech (even) with every word and syllable (however) distinct! Alas! this eye all of a sudden closes! Ah—father, this life (or vital breaths) of mine is going in my unconsciousness (*vivāśa*)! (29)

Or what is the use of all this talk! [Falls reciting—“While protecting a serpent....” etc. (IV. 26)].

Queen—Ah son! Alas (my) child! Alas, you kind to your parents! Where have you gone! Give me a reply! Alas!, the joy of my eyes! Oh, Jīmūtavāhana, how can I see you again?

Jīmūtakētu—Alas—son, Jīmūtavāhana, you kind to the entire humanity (jana)! Ah, the treasurehouse of all (good) qualities! Where are you? Give me a reply? (*Raising his hands*) Alas! Oh!! Alas!!!—

Courage is (today) without a place of support. To whom shall humility resort? Who is able now to bear patience! Here (today) benevolence is ended! Truth is destroyed! Truly where shall compassion rendered miserable (*Kṛpāṇa*—or pitiable, helpless) go? The entire world is a void (*śūnya*), Oh, son, with you gone to the other world! (30)

Heroine—Ah, (dear) husband! How have you gone having deserted me! Oh, hard-hearted Malayavatī, with your body hard as adamant—how are you yet today alive without the lord of (your) life?

Saṅkhacūḍa—Alas!—you devoted to disinterested benevolence, you are going leaving behind people dearer (to you) than (your) own life! Then most surely (or inevitably) Saṅkhacūḍa follows you!

Garuḍa—(*In distress*) Alas—this high-souled person is dead! Then what shall I do now?

Queen—(*In tears, looking upwards*) Oh, venerable protectors of the worlds! Somehow revive my dear son after sprinkling him with nectar (amṛta—the fluid giving immortality)!

Garuḍa—(*In joy, to himself*) Oh, with the utterance of (the word) ‘Amṛta’ I am well reminded! I think my ill-fame is (now) wiped out! Just now then having prayed to the lord of the thirty (gods i.e. Indra) with the help of a shower of the nectar sent by him not only will I again resuscitate Jīmūtavāhana, but even all these lordly serpents (here) who were formerly eaten by me and who now remain in bones (only)! If after requesting he shall not give (the nectar), then I—

पक्षोत्क्षिप्ताम्बुनाथः पदुतरपतनप्रेर्यमाणैः समीरै-  
नैवाग्निःऽलोप्यमूच्छर्दीविद्युरविनिपतन्वानलद्वादशुर्कः ।  
चञ्चवा संचूर्ण्य शक्राशनिधनदगदाप्रेतलोकेशदण्डा-  
नाज्ञौ निर्जित्य देवान् क्षणमसृतमर्यो वृष्टिमभ्युत्सृजामि ॥ ३१ ॥

तदयं गतोऽग्निमि ।

( इति साटोपं परिक्रम्य निष्कान्तः )

जीमूतकेतुः—वत्स शङ्खचूड किमद्यापि प्रतीक्षयते । समाद्वय दारूणि चितां  
विरचय पुत्रस्य मे । येन वयमव्यनेनैव सह गच्छामः ।

देवी—पुत्र लघु सज्जय । दुःखंखल्वत्माभिर्विना भ्राता ते तिष्ठति [ पुत्र  
सङ्खचूडै लहु सज्जेहि । दुःखं खु अहोहि विणा भाउणो दे चिष्ठदि । ]

शङ्खचूडः—( सात्म् ) यदाशापयन्ति गुरवः । नन्वग्रग एवाहं युष्माकम् ।  
( उत्थाय चितारचनां कृत्वा ) तात अम्ब सज्जीकृतेयं यं चिता ।

जीमूतकेतुः—कष्टं भोः कष्टम् ।

उष्णिषः स्फुट पषं मूर्धनि विभात्यूर्णेयमन्तर्भुवो-  
श्वशुस्तामरसानुकारि हरिणा वक्षः स्थलं स्पर्धते ।  
चक्राङ्कौ च करो तथापि हि कथं हा वत्स मे दुष्कृतै-  
स्त्वं विद्याधरचक्रवर्तिपदवीमप्राप्य विश्राम्यसि ॥ ३२ ॥

देवि किमिव रुद्यते । तदुत्तिष्ठ चितामारोहामः ।

( सर्वे उत्तिष्ठन्ति )

नायिका—( वद्वाजलिलस्वर्वं पश्यन्ती ) भगवति गौरि स्वयाज्ञसं विद्याधर-  
चक्रवर्ती भर्ती ते भविष्यतीति । तत् कथं मम मन्दभाग्यायाः त्वमलीकवचना  
संवृत्ता । [ भवदिगोरि तु आणतं विज्ञाहरचक्रवट्टी भता दे भवि-  
सदिति । ता कहं मम मन्दभग्गाए तु मं अलीअवअणा संवृत्ता । ]

( ततः प्रविशति ससंभ्रमा गौरी )

गौरी—महाराज जीमूतकेतो न खलु साहसमनुष्ठातव्यम् ।

जीमूतकेतुः—अये कथममोघदर्शना भगवती गौरी ।

Shall toss up the sea by my wings with winds urged on by fiercer flappings (of my wings), (or making) with the twelve suns along with fire fall down headlong miserably into a swoon (*mūrcchā*) by their burning (*plosa*) with the flames of my eyes, by my beak grinding completely (to dust) the thunderbolt (*asani*) of Indra, the mace of Kubera (*dhanada*) and the sceptre (*danda*) (or rod of authority) of Yama (lit. of the lord of the world of the Dead; Variant—the noose of lord of waters i.e. Varuṇa), having in a battle conquered (all) gods (I) shall pour down for a moment a shower of nectar!

(31)

Then here I have gone. (*Thus turning about in a majestic manner—sāṭopam, exit*).

Jīmūtakētu— —Child Sañkhacūḍa, why are you even yet waiting? Having collected fire-wood arrange a pyre for my son—so that we too shall go with him himself!

Queen— —Son, get ready quickly! With difficulty (only) your brother would live without us!

Sañkhacūḍa— —(*Tearfully*) What the elders command! Shall I not be truly (*ēva*) your leader in this matter?

(*Rising—Arranging the pyre*), Mother, father, here this pyre is made ready.

Jīmūtakētu— —Alas, sir, alas!—

This characteristic mark of hair (*ūṣṇīṣa*) is clearly shining on his head; (here is) this hair (*ūrnā*) between the two eye-brows; the eye resembles a red lotus; his broad chest competes with (that of) the lion; and his hands (have) the marks of the disc. Even then how surely, alas! oh child, by my evil actions you have ceased (to be, *viśram*) without obtaining the status (*padavī*) of the sovereign of the Vidyādharaś. (32)

Queen, why are you weeping I should like to know (*kimiva*)! Therefore arise, we shall ascend the pyre.

(*All get up*)

Heroine— —(*With folded hands, seeing upwards*) Venerable Gaurī, you have informed (or said)—“A sovereign of the Vidyādharaś your husband will be.” Then how in my ill-fated case, you have uttered an inexactitude (*alīka*)?

(*Then enter Gaurī in hurry*)

Gaurī— —King Jīmūtakētu, you must not indeed undertake this violent act (*sāhasa*)!

Jīmūtakētu— —Oh, how? It is Gaurī, of unfailing (*amogha—darśana*) presence!

गौरी—( मलयवतीमुद्दिश्य ) वत्से कथमहमलीकवादिनी भवेयम् ।

( नायकमुपसृत्य कमण्डलूदकेनाभिषिद्य )

निजेन जीवितेनापि जगतामुपकारिणः  
परितुष्टास्मि ते वत्स जीव जीमूतवाहन ॥ ३३ ॥

( नायक उत्तिष्ठति । )

जीमूतकेतुः—( सहर्षम् ) देवि दिष्टथा वर्धसे । प्रत्युज्जीवितो वत्सः ।

देवी—भगवत्या गौर्याः प्रसादेन । [ भअवदीए गोरीए प्रसादेण । ]

( उभौ गौर्याः पादयोः पतित्वा नायकमालिङ्गतः )

नायिका—( सहर्षम् ) दिष्टथा प्रत्युज्जीवित आर्यपुत्रः [ दिष्टिआ पञ्चुजीविदो अज्जउत्तो । ] ( गौर्याः पादयोः पतति )

नायकः—( गौरी दृष्ट्वा बद्धाङ्गालिः ) अये कथममेघदशीना भगवती ।

अभिलिषिताधिकवरदे प्रणिपतितजनार्तिहारिणि शरण्ये ।

चरणौ नमास्यहं ते विद्याधरवन्दिते गौरि ॥ ३४ ॥

( इति गौर्याः पादयोः पतति । सर्वे ऊर्ध्वं पश्यन्ति )

जीमूतकेतुः—अये कथमनभ्रा वृष्टि । भगवति किमेतत् ।

गौरी—राजन् जीमूतवाहनं प्रत्युज्जीवितुमेतांश्चास्थिशेषानुरगपतीन् समुपजातपश्चात्तापेन पक्षिगतिना गरुडेन देवलोकादियममृतवृष्टिः पातिता । ( अङ्गुल्या निर्दिश्य ) किं न पश्यति भवान् ।

संप्राप्ताखण्डदेहाः स्फुटमणिकिरणैर्भासुरैरुत्तमाङ्गै—

र्जित्वाकोटिद्वयेन क्षितिममृतरसास्वादलोभाल्लिहन्तः ।

सप्रत्याबद्धवेगा मलयगिरिसरिद्वारिपूरा इवैते

वक्षः प्रस्थानमागांविषधरपतयस्तोयरार्शि विशान्ति ॥ ३५ ॥

( नायकमुद्दिश्य ) वत्स जीमूतवाहन न त्वं केवलं जीवितदानमात्रस्यैव योग्यस्तद्यमपरस्ते प्रसादः ।

**Gaurī**—(Addressing *Malayavatī*) Child *Malayavatī*! How can I utter a falsehood?

(Approaching the Hero and sprinkling over with water from her water-pot).

With you obliging the worlds even by your own life I am pleased! Oh child, *Jīmūtavāhana*, become alive (or live)! (33)

(*Hero gets up*)

*Jīmūtakētu*—(Joyfully) Queen, I congratulate you. (Our) child is again revived.

Queen—(Yes) through the favour of venerable *Gaurī*.

(Both fall at the feet of *Gaurī* and embrace the Hero).

**Heroine**—(Joyously) Happily my husband is brought back to life! (Falls at the feet of *Gaurī*).

**Hero**—(Seeing *Gaurī*, folds his hands) Oh, how the venerable (Goddess) of unfailing presence!—

Oh you, giver of boons in excess of desires, the remover of the distress of people who have saluted, the place of refuge (*Śaraṇya*) I bow to your feet, Oh *Gaurī*, saluted to by the *Vidyādhara*s. (34)

(With these words he falls at the feet of *Gaurī*; all look upwards).

*Jīmūtakētu*—Oh, how a shower without clouds? Venerable (Goddess)! What is this?

**Gaurī**—King, to resuscitate *Jīmūtavāhana* and the lordly serpents reduced to remnants of bones this shower of nectar was made to fall from the divine world (or world of Gods) by the repenting *Garuḍa*, the King of birds. (Pointing out by the finger)—What don't you see?—

Having well obtained full embodiment, licking the earth through the desire (*lobha*) for tasting the nectar by the two extremities of their (dual) tongue and with their heads (lit. best limbs—*uttamāṅga*) shining by the rays of their distinctly visible (*sphuṭa*) jewels, these lordly snakes (*visadharapati*), now quickening their speeds and resembling the streams (*pura*) of water of the rivers from *Malaya* mountain, enter the sea by serpentine (*vakra*) ways of exit. (35)

(Addressing the Hero) Child *Jīmūtavāhana*, you are fit not merely for a gift of (your) life; therefore here is another favour to you—

द्वंसां साहत हेमपङ्कजरजः संपर्कपङ्कोक्षितै-  
रुत्पन्नैर्मम मानसादुपनतैस्तोयैर्महापावनैः ।  
स्वेच्छानिर्मितरत्नकुम्भनिर्दितैरेषाऽभिपित्य स्वयं  
त्वां विद्याधरचक्रवर्तिनमहं प्रत्या करोमि क्षणात् ॥ ३६ ॥

अपि च ।

अग्रेसरीभवतु काञ्चनचक्रमते-  
देप द्विपश्च ध्वलो दशनैश्चतुर्भिः ।  
श्यामो हरिर्मलयवत्यपि चेत्यमूर्नि  
रत्नानि ते समवलोक्य चक्रवर्तिन् ॥ ३७ ॥

अपि च । एते शारदशशाङ्कध्वलवालव्यजनहस्ता मणिमरीचिरचितेन्द्रचाप-  
मक्तयो भक्तिनमितपूर्वकायाः प्रणमन्ति त्वां मतङ्गादयो विद्याधरपतयः ।  
तदुच्यतां किं ते भूयः प्रियमुपकरोमि ।

नायकः—अतःपरमपि प्रियमस्ति ।

त्रातोऽयं शश्वच्चूडः पतगपतिभयाद्वैनतेयो विनीत-  
स्तेन प्राग्भक्षिता ये विषधरपतयो जीवितास्तेऽपि सर्वे ।  
मत्प्राणाप्त्या च मुका न गुरुभिरसवश्चक्रवर्तिवमासं  
साक्षात् त्वं देवि दृष्टा प्रियमपरमतः किं पुनः प्रार्थ्यते यत् ॥ ३८ ॥

तथापीदमस्तु ।

( भरतवाक्यम् )

वृष्टि हृष्टशिखण्डताण्डवकृतो मुञ्चन्तु काले घनाः  
कुर्वन्तः प्रतिरूपसंततहरिच्छस्योत्तरीयां क्षितिम् ।  
चिन्वानाः सुश्रुतानि वीतविपदो निर्मत्सरैर्मानसै-  
र्मोदन्तां सततं च बान्धवसुहृदगोष्ठीप्रमोदाः प्रजाः ॥ ३९ ॥

( इति निष्कान्ताः सर्वे )

इति पञ्चमोऽङ्कः ।

इति नागानन्दं नाम नाटकं समाप्तम् ।

Anointing you myself by these very purifying waters produced from my mind (Mānasa lake) and brought here cleaned of (ukṣita) the mud arising from the contact with (samparka) the pollen (rajas) of golden (hema) lotuses (paṅkaja) struck (āhata) by the shoulders (aṁsa) of swans, and placed in jewelled jars produced by my will, this in a moment and with delight, this I make you the Sovereign of Vidyādhara. (36)

And again—

Let this excellent golden wheel go ahead in front, here this white elephant with four tusks (daśana), a black horse and Malayavatī to boot (api)—all these excellent things (or jewels) are for you. See, oh sovereign! (37)

And again here these Lords of Vidyādhara beginning with Mataṅga—having in their hands Chowries (lit. fans) made of hair (bāla) white like the autumnal moon (śārada śāśāṅka)—forming a decoration (bhakti) of a rainbow (indracāpa) by the rays of jewels—and bending the upper part of the body (purva-kāya) in devotion—are bowing to you. Therefore say with what further welcome (priya) things shall I oblige you.

Hero—Can there be anything more welcome than this—

(Here) this Sañkhacūḍa has been saved from the danger of the King of birds (pataga); Vainatēya (Garuḍa) has become humble (or brought to the right path); those lordly serpents formerly devoured by him, all those too have become alive; by the obtainment of my life their lives were not given up by my parents; sovereignty has been secured; oh Goddess, you are seen in person; what thing more agreeable than all this can be prayed for again? (38)

But even then let there be this—

(The last verse, benediction).

Let clouds send forth showers when delighted peacocks would enjoy a wild dance, and make the earth clad (uttariya) with the produce growing and always green; and piling religious merit and freed from calamities let the subjects (or people) with unenvious minds always rejoice, greatly delighted by the company (goṣṭhī) of relations and friends. (39)

(*Saying so exuent omnes*)

HERE ENDS THE FIFTH ACT.

(And)

HERE ENDS THE NATAKA (OR DRAMA) CALLED NAGANANDA.



श्री ह र्ष कृ त म्  
ना गा न न्द म्  
CRITICAL NOTES

# NĀGĀNANDA

## NOTES

### ACT I

Sanskrit dramatists usually begin their works with a Nāndī or a benedictory verse. The Nāndī is the concluding prayer in what is called the Pūrva-rāṅga *i.e.* the prologue or the commencement of a drama.

Cf. दशरूपः यज्ञात्यवस्तुनः पूर्वं रंगविनोपशांतये ।

कुशीलवाः प्रकुर्वति पूर्वरंगः स उच्यते ॥

Or the साहित्यदर्पण-पूर्वरंगं विधायैव सूत्रधारो निर्वर्तते ।

Bharata says in his Nātyaśāstra :

यस्माद्दंगप्रयोगोऽयं पूर्वमेव प्रयोज्यते ।

तस्मादयं पूर्वरंगो विज्ञेयोऽत्र द्विजोत्तमैः ॥ V. 7

This was performed for pleasing the deity presiding over the stage. In practice it is not very clear if all the ingredients of the Pūrva-rāṅga as given by Bharata were adhered to; but only the Nāndī seems to have been in common practice. The Sāhitya-darpaṇa clearly says तथात्यवश्यं कर्तव्या नान्दी विनोपशांतये ॥ (VI) Some dramatists merely begin with a remark नान्यन्ते ततः प्रविशति सूत्रधारः ॥ Even Bāṇa knew of this as he has remarked—सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः । सप्ताकैर्येशो लेभे भासो देवकुलैरिव ॥ Bharata describes the Nāndī thus :

आशीर्वचनसंयुक्ता नित्यं यस्मात् प्रवर्तते ॥ V. 24

देवद्विजनृपादीनां तस्मान् नान्दीति संज्ञिता ॥ V. 25

सूत्रधारः पठेचांदी मध्यमं स्वरमाश्रितः ॥ V. 106

ततः पदैर्द्वादशमिः अष्टाभिर्वाप्यलङ्कात् ॥ V. 107

It will have been clear from the above that the Nāndī is a benedictory verse or verses recited as a sort of prologue at the beginning of a drama. It is so termed as it causes joy to Gods. It may eulogise gods, Brahmins or kings and may contain a sort of blessing.

Nāndī is also the beating of 12 drums at a time, (एकदा द्वादशमृद्धग्रोपः नान्दी) । २. According to Bharata the Sūtradhāra recites the Nāndī and then he leaves the stage. His place is later taken by an actor like him viz. the Sthāpaka (स्थापक) who leads the prologue later. But in most of the Sanskrit dramas the prologue is carried on by the Sūtradhāra himself. It may be marked that before the Nāndī no directions are given. This is probably due to the supposition that nothing should come before a mangala.

In this drama the first two verses form the Nāndī. Bharata has laid down that the length may be “*Dvādasapada*” or “*Astapada*” the word ‘*Pada*’ is not very clear. It may mean (1) a word, (2) a line, or (3) half a line. The rule is not necessarily observed in letter, though it is usually followed in spirit. Here ‘*Pada*’ may be taken to mean a line. Cf. श्लोकादं पदं केचित् सुसिद्धन्तमथापरे । परे वान्तरवाक्यं च पदमाहु-विशारदाः ॥ The Priyadarśikā has two verses while the Ratnāvalī has four (two verses are considered spurious also by a few there. )

The Nāndī must also be suggestive of the plot of the play.

आशीर्निमस्तियारूपः श्लोकः काव्यार्थसूचकः ॥

The Nāndī may have various forms:—

नमस्कृतिर्माङ्गलिकी आशीः पत्रावली तथा ।

नान्दी चतुर्धा निर्दिष्टा नाटकादिषु धीमता ॥

The Nāndī may be supposed to be the technical mangala also. The *Mangala* ought to be there at the beginning of every Kāvya. The *Mahābhāṣya* says:

मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तरानि च शान्त्राणि प्रथन्ते वीरपुरुष-काण्यायुष्टपुरुषकाणि च भवन्त्यध्येतारथ प्रवक्तारो भवन्ति ॥

I. 1. ध्यानव्याजम् उपेत्य कां चिन्तयसि ! चक्षुः उन्मील्य अनङ्गशरातुरं इमं जनं क्षणं पश्य, त्राता/अपि नो रक्षसि, मिथ्या कारणिकः अग्नि, कुतः त्वत्। अन्यः निर्धृणतरः पुमान् इति मारवध्रुमिः मेर्ष्य आभिहितः बोधां जिनः वः पातु :

ध्यानव्याजम् under the pretext of meditation. The idea is that Buddha was not actually meditating, but was only pretending to meditate. ध्यान meditation, mental representation of the personal attributes usually of a deity ( here it may also mean of that woman ). This is the 7th अवस्था of Yoga. उपेत्य having attained, Ind. P.P. of उप + इ. The idea is that Jina (=Buddha) was meditating upon some woman, beloved of him, and not on the highest. Buddha had closed his eyes for this meditation. क्षणं for even a moment. The *Māravadhūs* say that had he looked upon them for even a moment, they were sure, he would never again close his eyes for contemplation on anything else. Though the *Bhagavadgītā* declares that *Dhyāna* is higher than *Jnāna* ( ज्ञानात् ध्यानं विशिष्यते ) still a *jnāna* of their looks was better for Buddha ! The *Māravadhūs*, says *Shivarāma*, ask Buddha according to the rule of the *Ganikās* viz. “ निरपेक्षं वशाकुर्याद् धृष्टं आकम्य लोभनैः ”. *Shivarāma* says they were saying that they were curious to know only, and did not want a statement of it from him. They only wanted to urge the maxim that a nearer one should be more acceptable than a distant one ( दूरस्थायाः सज्जिहिता प्राद्या ). उन्मील्य Having opened. They want him not to turn away his eyes from them, but as they were standing in front of him a mere opening of his eyes was enough for them. चक्षुः The eye or eyes. *Shivarāma* defends the singular by saying—एकस्य अपि अक्षिकोणस्य विषयत्वे दृतार्थता भवेत्, कि पुनः द्वयोः ? They were satisfied by his looking with one eye ( even though through a corner ! ) How much more would they be pleased if he looked at them full and square ! They may be looked at by him

even only once, as they did not want to tire his eyes by a constant gaze on them. अनङ्गस्य शरैः आतुरम् अनङ्ग the bodiless cupid. The Kumārasambhava relates in the 3rd canto how Cupid was rendered bodiless by Śiva. क्रोधं प्रभो संहरसंहरोति यावद्विरः खे मरुतां चरन्ति । तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥ III. 72. This Madana is known as *Kāma* even from the days of the *Rgveda* —In X. 129, 4 we are told : कामस्तदमे समवर्तताथि मनसो रेतः— प्रथमं यदासीत् । सतो बन्धुमसती निरविन्दन् हृदि प्रतीष्या कवयो मनीषा ॥ The *Atharvaveda* devotes one whole Sūkta ( XI. 2 ) for enlogising *Kāma*. The *Atharvaveda* lays down an equation between *Kāma* and *Agni*. *Taittiriya Brāhmaṇa* says that he was born as a son to Dharma from *Sraddhā*. The *Harivamṣa* says that he was born to Laxmi. He has *Rati* as his consort. He is the King of the *Apsarases*. His bow is made of sugarcane and its string is made by a row of bees. His five arrows are made up of flowers. His vehicle is a parrot and he bears the *Makara* sign on his standard. He is variously known as *Dipaka*, *Darpaka*, *Mara*, *Māyin*, *Madhudīpa*, *Rūpāstra*, *Samsāraguru*, *Kusumāyudha*, *Puspadhanus* etc. He is supposed to have been burnt in the *Anga* country. The word is dissolved as नास्ति अङ्गम् अस्य असौ अनङ्गः or नास्ति अङ्गं ज्ञानं असात्. अनङ्ग is described as कुसुमायुध, पुष्पबाण or पद्मबाण. His five arrows are—अरविन्दं अशोकं च चूतं च नवमलिका । नीलोत्पलं च पञ्च एते पद्मबाणस्य सायकाः ॥ or उन्मादनः तापनः च शोषणः स्तम्भनः तथा । संमोहनः च कामस्य पञ्च बाणाः । प्रकीर्तिः । ( Cf. Amara—कंदपो दर्पकोऽनङ्गः कामः पश्चाशः स्मृः । ). इमं जनं This person. Here it means 'us' ( as several Māravādhūs are mentioned ). त्राता a protector. नो not ( न + उ ). मिथ्या falsely. कारणिक ( करुण + इक् ). Kind. स्याद् दयालः कारणिकः — अमर. मिथ्याकारणिक is also taken as a सुप्तुपा समासः . You are known as a protector; but you are not protecting us; hence you are falsely known to be unkind. निर्धृष्टतरः comparative of निर्धृष्ट ( unkind ). नास्ति धृणा दया यस्य असौ निर्धृष्टः । ( कारण्यं करुणा धृणा । कृपा दयानुकम्पा स्यात् —अमर ). अतिशयेन निर्धृष्टः निर्धृष्टतरः ( अतिशायने तरप् प्रत्ययः ). Therefore there is nobody in the world who is more unkind than yourself. The variant

सः कः अन्यः पुमान् means—who is that other person who is more unkind than you? मारकधूमिः by the nymphs of *Māra*. These are the *Apsarases*.

*Māra* is generally regarded as a personification of death. Mention is made of five, four, three *Māras* or one *Māra*. In the *Nidānakathā* of the *Jātaka* commentary and the *Buddhavāmśa* commentary we are told of the temptation of Buddha by *Māra* under the Bodhi tree immediately before enlightenment. *Māra* summoned all his forces and advanced against Buddha. His followers assumed various fearsome shapes and were armed with dreadful weapons.

*Māra's* army is tenfold. *Buddha* faced it with *Pārami* the *Māra* legend has its origin in the *Padhāna Sutta*. *Māras* ten divisions are:—Lust; Hunger and Thirst; Craving; Sloth and indolence; Cowardice; Doubt; hypocrisy and Stupidity; Gains, Fame; Honour and Glory; Lauding of oneself and the Contemning of others.

जिनः Buddha. सर्वज्ञः सुगतो बुद्धो धर्मराजस्तथागतः। समन्तभद्रो भगवान्मारजिङ्गोकजित् जिनः॥ षड्भिज्ञो दशबलोऽद्वयवादी विनायकः। सुनीन्दः श्रोथनः शास्ता मुनिः शाक्यमुनिस्तु यः—अमर. बोधो at the time of enlightenment; under the Bodhi (अश्वत्थ) tree. अभिहितः thus addressed (अभि + धा P.P.P.). VL, बुद्धो जिनः is tautologous since both are epithets of Gautama. बोध is explained by Śivārāma as विशुद्धद्विद्विसंतानो बोधारत्य-भिधीयते. वः refers to the audience or सामाजिकs. पातु may protect. The metre is शार्दूलविकीर्तित.

I. २. चापं आकृष्य कामेन, हतपुपटहावल्लिभिः मारवीरैः, भूलभज्ञोत्कम्प-जृम्भास्मितललितवता दिव्यनारीजनेन, प्रह्लोत्तमाङ्गः सिद्धेः, पुलकितवपुषा वासवेन, बोधेः अवासो ध्यायन् अचलितः इति विस्मयात् दृष्टः सुनीन्दः वः पातु ।

Buddha did not succumb to the temptation. All were surprised at this feat of Buddha. Kāma, the *Māra* warriors, the celestial ladies, the Siddhas, God Indra, all were ready to make Buddha lose his austerities. Kāma was ready with his bow; the

warriors of Māra were loudly vaunting the imminent success, the group of celestial ladies were there according to their usual practice. Even God Indra was there to see his victory etc. But Buddha remained unmoved. चापं आकृष्य कामेन (connect with दृष्टः) who was seen by Kāma with his bow drawn. It is not clear if Kāma had already discharged his arrow. This construction does not keep balance with the rest of the adjectives. One would have liked-आकृष्टचापेन कामेन. Kāma was surprised that his arrow could ever be fruitless! Hence विस्मयात् दृष्टः । Sivarāma says-आकृष्य शरसंधानपूर्वकं प्रयोक्तुमध्यवसाये पुनः वैपत्त्यं निश्चित्य मानिलेन नियन्तुं अपि असमर्थेन—etc. हताः पटवः पटहाः थैः तथाभूताः आवत्त्वान्ति तैः हताः struck, beaten. पटवः resounding, loudly sounding पटहाः Drums, आवत्त्वान्ति dance or move. The warriors of Māra had already begun to dance and had beaten the loud sounding drums; मारवीरैः by warriors or heroes of Māra. Here the use of Māra and Kāma suggests a synthesis of the Brahmanic and Budhistic mythology. Māraviras are ten chief sins. भूमभूगः च उत्कम्पः च जृम्भा च स्मितं च ललितं च, भूमभूजो....ललितैः चालतौ दृश्यौ यस्य तैन ( नारीजनेन ). भूमभूगः ( भूवोः भंगः ) knitting of the eye-brows, frowning. Cf. मेघदूत—समूर्मगं मुखमिव 24. उत्कम्पः Trembling, shaking. जृम्भा yawning ( Mar. जाम्भई ). Sivarāma remarks that all these words indicate and hence include—( केशविल्लयनबाहुमूलदर्शननीवीविष्वंसनादीनाम् उपलक्षणं च एतत् ) the loosening of the hair, showing the shoulders, and untying the folds of the garments etc. स्मितं smiling. ललितं gracefulness of gait or any amorous gesture. सुकुमाराङ्गविन्यासोऽस्मृणो ललितं भवेत् ( दशरूपक II ) or सुकुमार-तया अव्यग्रानां विन्यासो ललितं भवेत् or वाग्विषययोर्मयुरता तद्वच्छ्रुद्गारस्त्वेष्टितम् । ललितम् । ( सा. द. III ) or हस्तपादाङ्गविन्यासभून्त्रौष्ठप्रयोजितम् । सुकुमार-विधानेन ललितं तक्षिगद्यते ॥ ( भरत 14, 22 ) चलितदशा where eyes were tremulous or mobile by the भूमभूज etc. The reading ललितव्रता would mean: who were engaged devotedly in भूमभूज etc. नारीजन bevy of damsels or group of women. दिव्यः ( दिवि भवः ) celestial. सिद्धैः by Siddhas, or sages. सिद्ध is one who possesses the eight siddhis ( अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा । ईशित्वं च वशित्वं च तथा कामावसायिता ॥ ). प्रहं ( Bent ) उत्तमाङ्गं येषां तैः whose head was bent

down. पुलकितं वपुः यस्य तेन whose body had horripilation. ( पुलकित—पुलकाः सज्जाताः अस्य, तदस्य सज्जातं, “ तारकादित्वात् इतच् ” प्रत्ययः ; पुलकाः रोमाच्चाः । ). वासवेन By Indra. ‘ वासवो वृत्रहा वृषा ’—अमर. Indra had his hair standing on end due to his surprise at Buddha's continued meditation, in spite of the Māravādhū's temptations. बोधेः ( बोधी would be a better reading as it would mean under the Bodhi tree ) for knowledge. अवासौ for the acquisition of : this locative indicates the object that is sought. ( निमित्तार्थ ) : For ex. चर्मणि द्रीपिनं हन्ति दन्तयोर्हन्ति कुञ्जरम् । केशेषु चमरी हन्ति सीम्नि पुष्कलको हतः ॥ अवासौ at the time of acquisition. This meaning is also possible. The reading ध्यान् यो योगपीठात् अचलित्—can be translated as—“ who while contemplating was unmoved from his yoga posture or yoga seat ”. योग is the अष्टांग योग of पतञ्जलि, out of which Dhyāna is the 7th :—

यमो नियमश्वासनं च प्राणायामस्ततः परं ।  
प्रत्याहारो धारणा च ध्यानं सार्थं समाधिना ।  
अष्टांगान्याहुरेतानि योगिनां योगसिद्धये ॥

अचलित not moved. For emphasis one would have liked an uncompounded negative form like न चलित. मुनीन्द्र Buddha! See quotation under 'Jina' given above. The word is apt here as it also primarily indicates an excellent Muni and here Buddha has withstood the onslaught of the Māravādhūs. The verse describes the various feelings of the onlookers. A similar idea is found in *Venisaṁhāra* ( I. 3 ) :

दृष्टः सप्रेम देव्या किमिदमिति भयात् संत्रमाच्चासुरीभिः  
शान्तान्तस्तत्त्वसरैः सकरुणमृषिभिर्विष्णुना सम्मितेन ।  
आकृष्यात्रं सगर्वेषु पश्यमितवधूसंप्रमैर्दैत्यवीरैः  
सानन्दं देवताभिर्मयपुरदहने धूर्जितिः पातु युष्मान् ॥

This is उल्लेख explained as—

क्वचित् भेदात् प्रहीतृणां विषयाणां तथा क्वचित् ।  
एकस्यानेकधोल्लेखः ग्रः स उल्लेख उच्यते ॥ X. 37 ( S. D. )

These first two verses constitute the Nāndī of the play. Taking the Nāndī to be 'Kāvyārtha-sūcaka' we find that, the words त्रातापि नो रक्षसि have reference to V. 20 for Jimutavāhana's not caring for his parents. The words अचलित् etc. suggest that the resolution of the hero is final and he did it, in the true Bodhi-Sattva fashion! Munindra connotes Jimutavāhana; Māravadhūs may be all the pleasures of married life (Cf. Verse IV. 24). Kāma may suggest Mitrāvasu and Māravīras. Divyanārī may refer to Gaurī or Mother of Saṅkha-cūda, while Siddhas may have reference to Siddhas, Vidyādharaś and others.

नांदन्ते सूत्रधारः This direction raises a significant question. According to the Nātyasātra of Bharata at the end of the Nāndī comes the sthāpaka स्थापक. But more intriguing than this is the question as to who recited the Nāndī. It seems it was the Sūtradhāra who did this in contravention of Bharata's rules. Probably because the Sūtradhāra was a Brahmin, who could utter a benediction, it must have been the Sūtradhāra who recited it. In that case the word Sūtradhāra should have been mentioned earlier; but it appears that for the sake of a *Mangala*-an auspicious beginning the word is not placed at the beginning. It deserves to be noted in connection with the Nāgānanda Nāndī that this is addressed to an apparently non-Brahmanic deity *i. e.* Buddha; but it must be presumed that here Buddha should be considered as already included in the Hindu Pantheon. Jayadeva has this in mind when in his *Gita-Govinda* (1) he says as much—

निदासि यशाविधेरहह श्रुतिजातं सदयद्वद्य दर्शीतपशुधातं ।  
केशव धृतबुद्धशरीरं जय जगदीश हरे ॥

At the time of the Purāṇas he seems to have been accepted as an *avatāra*. So विष्णुपुराण III. 18, हरिवंश I. 41. भागवतपुराण I. 3. 34, पद्म उत्तरखण्ड 252, शिव, रुद्रसांहेता

युद्ध) IV. लिंग II. 71, अस्ति XVI, नारद 11. 79. The mention of Gauri, Garuḍa, Indra and other deities of the Hindu Mythology in this drama also gives a direct lie to the idea that Harṣa had any Buddhist leanings when writing this drama. It may be noted that the story of Jimūtavāhana also occurs in the भविष्यपुराण-उत्तरपर्व ( II. 15 ). Jimūtavāhana is not mentioned as a Bodhisattva in Buddhistic sources. Śivarāma mentions the story as from the Linga-purāṇa and hence we are inclined to treat it as a Hindu story and not a Buddhist story. Again it may be noted that the Nāndis in the Ratnāvali and the Priyadarśikā also contain references to Hindu deities. Buddha had been accepted as an *avatāra* in Buddhism in Kaniska's time *i. e.* in the 2nd cent. B.C. It seems Kālidāsa was familiar with the idea of the *avatāras* and it is therefore logical to hold that the *avatāra* idea, though old in the Upaniṣads and Purāṇas seems to have been utilised in former Kāvyas from about the time of Aśvaghoṣa and Kālidāsa.

**सूत्रधारः** 'The thread-holder,' a stage manager. The principal actor who arranges the cast of the characters and instructs them and takes a prominent part in the *prastāvanā* or prelude.

नाथस्य यदनुष्ठानं तत्सूत्रं स्यात् सबीजकम् ।  
 रंगदैवतपूजाकृत् सूत्रधार इति स्मृतः ॥  
 नाव्योपकरणादीनि सूत्रमित्यभिधीयते ।  
 सूत्रं धारयतीत्यर्थं सूत्रधारो निगद्यते ॥  
 आसूत्रयन् गुणान् नेतुः कवेरपि च वस्तुनः ।  
 रङ्गप्रसाधनप्रौढः सूत्रधार इहोदितः ॥  
 वर्तनीयकथासूत्रं प्रथमं येन सूच्यते ।  
 रङ्गभूमि समासाद्य सूत्रधारः स उच्यते ॥

He is probably a follower of the professional exhibitors of dolls. A question was raised by S. M. Paranjape whether he was a carpenter by caste (*Vide* his edition of the *Prasannarāghava*).

There are hardly any grounds for this supposition except the modern Marathi word “Sutāra” (सुतार) which Paranje thinks represents the original word सूतधार ! He has to be an expert in all dramatic representation, must know the *tala* and *laya*, he must be skilled enough to change the parts of characters, a dancer himself and so on according to Bharata.

अलं अतिविस्तरेण enough of prolixity. अलं is used in the sense of वारण with the instrumental. विस्तर the various elements of the *Purvaraṅga* proper. Since now only the *Nāndi*, the chief item, is performed, it may also well be proper to stop further elaboration and straightway begin. इन्द्रोत्सवे in the festivity or festival in honour of Indra. It seems at this time a big gathering of people joined together in the celebration. As it was customary to enact some dramas on such occasions poets mentioned these occasions in their dramas as the time and the place of such enactment. Even Bharata has mentioned them in his *Nātyasāstra*. It appears that a sort of Bamboo pole was raised every year to bring about rain etc. Mallinātha on Raghu IV. 3 (on पुरुहृतध्वज) quotes from the भविष्योत्तरपुराण — एवं यः कुरुते यात्रा इन्द्रकेतोः युधिष्ठिर । पर्जन्यः कामवर्णा स्यात् तस्य राज्यं न संशयः ॥ चतुरसं ध्वजाकारं राजद्वारे प्रतिष्ठितम् । आहुः शकध्वजं नाम पौरलोक— सुखावहम् ॥ It used to be held for five days from the 8th of the bright half of Bhādrapada to the 12th. Nārāyaṇa in his commentary on Raghu gives a quotation from Varāhamihira where we learn that it was king Uparicara to whom the pole was given by Indra himself. (See Br̥hatsaṁhitā XLIII 1. 2. 3). It can also be read in the समराङ्गणसूत्रधार, a work of king Bhojadeva. श्रीहर्षदेवस्य see Introduction. देव a king ; added as a title to the names of kings. पादौ पद्मे इव पादमद्मौ तौ उपजीवते who depended for livelihood on the lotus-like feet of Śrī Harsa. अपूर्वस्य वस्तुनः या रचना तथा अंलङ्कृतम्. वस्तु plot or subject-matter. It is also known as इतिवृत्तं. अपूर्व extraordinary, uncommon,

new. विद्याधरजातक. No Vidyādhara Jātaka as such is known or traceable so far. About 550 of such जातक stories are known. Each Jātaka is named from a principal character in the story. A Jātaka is a Buddhist story describing the life of Buddha in a previous birth and it illustrates a moral for the reader. It should therefore be surmised that in the Vidyādhara Jātaka Buddha was born as a Vidyādhara. It may be noted that Jimūtavāhana is not a Vidyādhara, but a Siddha! Hence probably the reading विद्याधरचक्रवर्ति प्रतिबद्धं etc., which removes the difficulty about the Vidyādhara Jātaka. प्रतिबद्ध connected with, founded upon. नागानन्दः-नागानां आनन्दः ते अधिकृत्य कृतं नाटकम् (according to अधिकृत्य कृते ग्रन्थे IV. 3. 87) a drama in which the subject is the joy of the Nāgas. (2) नागानां आनन्दः नागानन्दः This by प्रतिपाद्यप्रतिपादकभाव, becomes the name of the drama; it becomes an adjective. Thus नागानन्दं नाटकं. Then according to विशेषणमात्रप्रयोगे विशेषप्रतिपत्तौ (वामन) we get the name from that adjective.

According to Viśvanātha the name of the drama must display the inner meaning in the drama—( नाम कार्यं नाटकस्य गर्भितार्थप्रकाशनम् । )

नाटकं A variety of the रूपक. नाटक is thus described by Bharata :

प्रख्यातवस्तुविषयं प्रख्यातोदात्तनायकश्वै ।  
राजर्षिवंशचरितं तथा च दिव्याश्रयोपेतम् ॥  
नानाविभूतिसंयुक्तमृद्धिविलासादिभिर्गौणश्चापि ।  
अङ्गप्रवेशकाव्यं भवति हि तत्त्वाटकं नाम ॥  
नृपतीनां यच्चरितं नानारसभावचेष्टिर्बहुधा ।  
सुखदुःखोत्पत्तिकृतं तज्ज्ञेयं नाटकं नाम ॥ ( XX. 10-12 )

श्रोत्रपरंपरया—By hearsay, by transmission from ear to ear. श्रोत्रयोः परंपरा तथा ( lit. by a series of ears ). प्रयोगतः: in representation on the stage. सकलानां जनानां हृदयानि आङ्गादियितुं शीलं अस्य. अनुप्रह favour. यथावत् properly

or exactly. For तत्स्यैव राजः.....नाटयितव्यम् compare विकमोर्वशीयम् : प्रणायेषु वा दाक्षिण्यात् अथवा सद्व्युपुरुषहमानात् from which है might have got this suggestion. यावत् - used with the present tense gives the sense of immediate future. नेपायरचना the arrangement of the नेपाय ( tiring-room ). ( आकल्पवेशौ नेपायं परिकर्म प्रसाधनम्-अमर ) नेपाय : the place of the कुशीलव family ( कुशीलवकुदुम्बस्य स्थली नेपायं उच्यते ). 2. It may also mean 'dress', 'apparel' or 'costume'. रामादिव्यज्ञको वेशो नटे नेपायमुच्यते । निनः नेत्रस्य, नेः नेतुः वा पश्यम् ( नि + पश्य ). 3. Curtain. 4. The toilet ( नपश्यं स्याज्जवनिका रङ्गभूमिप्रसाधनम् ). यथाभिलाषितं as desired ( by the spectators ). आवर्जितानि attracted, won, secured. सामाजिक ( समाजः प्रयोजनम् अस्य इति छक् ) A member of an audience or assembly, a spectator at an assembly or meeting. Cf. मालतीमाधव I तेन हि तत्प्रयोगादेवात्रभवतः सामाजिकानुपास्महे ।

I. 3. श्रीहर्षः निषुणः कविः एष परिषद् अपि गुणग्राहिणी, सिद्धराजचरितं च लोके हारि, वर्यं च नाव्ये दक्षाः, इह एकैकं वस्तु अपि वाच्चित्तफलप्राप्तेः पदम्, किं पुनः मद्भास्योपचयात् समुदितः गुणानाम् अयं सर्वः गणः ।

Here the reasons for the successful performance of the play are enumerated. Not only is the poet Śri Harṣa a skilled dramatist, but additionally the spectators are also very appreciative; the subject matter *viz.* the life and doings of a Bodhisattva are very attractive; to add to this he says that the performers ( actors and others ) too are a very clever lot of people. When each one of these things can give the required result, then what more is necessary when all of them are present at this performance ? निषुणः skilled ; possessed of निषुणता or नैपुण्य-Poetic power or genius. The काव्यप्रकाश defines it as शक्तिनिषुणता लोकशास्त्रकाव्यादवेक्षणात् ( I. 2 ). परिषद् Assembly, spectators, audience. गुणग्राहिणी Appreciator of merits. The necessity of a रसिक for काव्य and an interested प्रेक्षक for a drama cannot be strongly stressed. The नाट्यसात्रा of Bharata describes a *Prēkṣaka* thus :—

अत उर्ध्वं प्रवक्ष्यामि प्रेक्षकाणां तु लक्षणम् ॥ XXVII, 49.

चारित्रिभिजनोपेताः शान्तिकृतश्रुतान्विताः ।

यशोधर्मरताश्वैव मध्यस्था वयसान्विताः ॥ ५० ॥

षड्भग्नात्यकुशलाः प्रबुद्धाः शुचयः समाः ।

चतुरातोद्यकुशलाः नेपथ्यज्ञाः सुधार्मिकाः ॥ ५१ ॥

देशभाषाविधानज्ञाः कलाशिल्पविचक्षणाः ।

चतुराभिनयज्ञाश्च सूक्ष्मज्ञा रसमावयोः ॥ ५२ ॥

शब्दचन्दनोविधानज्ञाः नानाशास्त्रविचक्षणाः

एवंविधास्तु कर्तव्यः प्रेक्षका नाव्यदर्शने ॥ ५३ ॥

अव्यग्र्यन्यैरिन्द्रियैः शुद्ध अहापोहविशारदः ।

व्यक्तदोषेनुरागी च स नाव्ये प्रेक्षकः स्मृतः ॥ ५४ ॥

यस्तुष्टै तुष्टिमायाति शोके शोकमुपैति च ।

दैन्ये दीनत्वमन्येति स नाव्ये प्रेक्षकः स्मृतः ॥ ५५ ॥ Etc.

This shows what high order of an audience was expected at these performances. The poet himself is a genius; but the spectators too are very appreciative. The compliment is always necessary. Even Kalidāsa has अभिहितोस्मि विद्वत्परिषदा ( Mal. I ) or प्रणयिषु वा दाक्षिण्यात् Etc. ( विकमोर्वशीय I. 2. ) or अभिरूपभूयिष्ठा परिषद् इयम् ( शाकुंतल ). Bhavabhūti too in his मालतीमाधव says विद्वज्जनपरिषदा or परिषक्षिदिष्टंगुणं प्रबन्ध ( I. ). भट्टनारायण has मधुलिद्व इव मधुविन्दून् विरलानपि भजत गुणलेशान् ( I. 5. ) in his वेणीसंहार. This shows how the poets flattered the audience.

बोधिसत्त्व. Bodhisattva a V. l. One who aspires to Bodhi or enlightenment. Those who seek Nibbāna. It is commonly used only of those who seek to become Buddhas. The word was originally used for the previous life of Buddha:—(महापदान सुत्त ।) D. ii. I. 3. or अच्छरियअभूतधम्म सुत्त ( M. iii. 119. ). A Bodhisatta has to make a resolution before a Buddha. This is called अभिनीहारकरण or मूलपनिधान. For that eight conditions have to be fulfilled:—that he should be a human being, a male, sufficiently developed, a recluse at declaration, declaration of his resolve possession of *Jhanas*, preparation to sacrifice all-

*even life*, and of firm and unwavering resolution. Here in this drama *Jīmūtavāhana* is almost a Bodhisattva ( बोधिसत्त्वः एव अयं मया व्यापादितः says Garuḍa in Act V ). हारि attractive ( n. qualifies ). चरितम् . सिद्धराजचरितम् The life of the Siddha King, *Jīmūtavāhana* was not a Siddha, but a *Vidyādhara*. The audience could stand the representation of the life of a Bodhisattva, when it could allow a benediction to Buddha.

नाट्ये—अवस्थानुकृतिः नाट्यं । It is a representation of various dramatic situations. *Kālidāsa* very well describes the *nātya* in his *Mālavikāgnimitra*—

देवानाभिदमामनन्ति मुनयः कान्तं करुं चाक्षुषं  
रुद्रेणदमुमाकृतव्यातिकरे स्वाङ्गे विभर्तुं द्विधा ।  
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते  
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समराधनम् ॥

वस्तु a thing. एकैकम् each one by itself. इह in this dramatic representation. वाच्चित्तं फलं, तस्य प्राप्तेः The acquisition of the desired fruit viz. the appreciation by the audience. मम भास्यस्य उपचयात् due to the greatness or excess of my good luck. उपचय a collection. This passage from अद्याहं.....गणः is almost the same in the *Ratnāvali* and the *Priyadarśikā* with necessary changes to suit the context there.

It is rather difficult to appreciate how *Harṣa* himself could enter an eulogising account of himself in his own dramas ! Is it suspect like the *prastāvanā* in the *Mṛcchakaṭika* ?

This verse is quoted in the *Sāhityadarpaṇa*, VI (as from *Ratnāvali*) and also in the *Rasārṇava-sudhākara* for illustrating what is called प्ररोचना: निवेदनं प्रयोज्यस्य निदेशो देशकाल्योः । काव्यार्थसूचकैः शब्दैः सभायाधिक्षरजनम् । कविकाव्यनटादीनां प्रशंसा च प्ररोचना ॥ This प्ररोचना is a subsidiary of the भारतीयता. The poet's name, name of the drama etc. should be described in the prologue of the drama—रूपकस्य कवेराल्यां गोप्रायपि च कीर्तयेत्. Now follows what is called the **Amukha आमुखः**. नटी विद्युक-

श्वापि पारिपार्श्वक एव वा । सूत्रधारेण गृहिताः संलापं यत्र कुर्वते ॥ चित्वैर्वाक्यैः स्वकार्योत्थवां व्यज्ञरन्यथापि च । आसुखं तत् तु विज्ञयं बुधैः प्रस्तावनापि च ॥ Here it is the नटी and the सूत्रधार who engage in the conversation. श्वेतीः the wife, the lady of the house, what is now-a-days, termed as the शृङ्खला. Cf. the पञ्चतन्त्र 4. 81. न यह गृहमित्याहुर्गृहिणी गृहमुच्यते । यह तु श्वेतीहीनं कांतारादतिरिच्यते ॥ The श्वेतीपद is a place of dignity as described in the शास्त्रं 17. It is called श्लाघ्य—अभिजनवतो भर्तुः श्लाघ्ये स्थिता श्वेतीपदे IV. 18. संगीतकं—नृत्यवादित्रिगीतानि सङ्गीतकामभोच्यते, the triple symphony, singing, instrumental music and dancing. नेपथ्याभिमुखम् Towards the curtain. After this the Trivandrum edition reads one more verse. The verse is included in our text for ready reference. The lady does not tolerate strangers—hence the metaphor of the daylotus. For a similar idea see मुद्राराक्षस—गुणवत्युपायनिलये स्थितिहेतोः साधिके त्रिवर्गस्य । मद्भवननीतिविद्ये कार्यादार्थे द्रुतमुपेहि । 1.

आर्य and आर्या are terms used by the नटी and the सूत्रधारः—वाच्यौ नटीसूत्रधारावार्यनाम्नापरस्परम् । आर्युत्र son of the honoured one *i. e.*, father-in-law. रुद्यते...नागानन्दम् there is an obvious contrast intended in both the words. तात—father (herē father-in-law). अञ्जुका=आर्या. स्थविरभावं—स्थविरस्य भावः old age. 'प्रवयाः स्थविरो दृद्धो'—अमर. अदूजातनिर्वेदः greatly distressed, अ नास्ति दूरं यस्मिन् कर्मणे तदथा तथा जातनिर्वेदः. निर्वेद grief, depression. निर्वेद in dramas occurs either due to तत्त्वज्ञान, आपद् or ईर्ष्या and is described by चिन्ता, अश्रु, निःश्वास, वैवर्ण्य, उच्छ्वास or दीनता ॥ ( III. 9 दशरूप ). It may be noted here that Prākṛta language is used by the नाटि. The नाट्यशास्त्र says भिक्षुचक्करणानां प्राकृतं संप्रयोजयेत् । बाले गदोपस्थिते च लीणां च प्रकृतौ तथा । नीचे मते सलिङ्गे च प्राकृतं पाठ्यमिष्यते । and gives the various prākṛts that are to be used by various characters. उद्धवन carrying, bearing. गुर्वोः चरणाः तेषां परिचर्या तस्याः सुखम् । पितरौ—माता च पिता च पितरौ ( एकशेष द्वन्द्व ). तपोवनं यातौ. The smṛtis say that after transferring the wealth etc. to the son one should go to the forest. पुत्रसंक्रान्तलक्ष्मीकस्तथा वानुमतो व्रजेत् । परिचर्या = शुश्रूषा service. गुर्वोः चरणानां परिचर्या तस्यां सुखम् ( or तस्याः सुखम् ).

I. 4. क्रमागतं ऐश्वर्यं त्यक्त्वा पित्रोः शुश्रूषां विधातुम् अहम् अपि वर्ण यामि, यथा एषः जीमूतवाहनः ।

क्रमागतम् come in order of succession, hereditary. पित्रोः (एकशेष) of parents. शुश्रूषा service (desiderative of श्रू). विधातुम् to do, to perform. ऐश्वर्यं (भावार्थं व्यञ्) Riches, power. There is उपमा in this verse. The metre is अनुष्टुम्.

आमुखम्. आमुख is a synonym of प्रस्तावना. Elsewhere प्रस्तावना and स्थापना are two divisions of the आमुख. In this prastāvanā the *sūtradhāra* converses with the *Nati*, *Vidusaka* or the *Paripārsvaka* and indicates the entry of some character of the drama. Then he departs. In the prastāvanā some information about the poet is also supplied. According to the दशरूपक this is the अकलगित type (III.14). यत्रैकत्र समावेशात् कार्यमन्यत्रप्रसाद्यते । प्रस्तुतेऽन्यत्र वान्यस्यातच्चावलगितं द्विधा ॥ (The example of the first is from उत्तररामचरित and the second from छलितराम). According to the साहित्यदर्पण it is called प्रयोगातिशयः—एषो यमत्युपक्षेपात्सुत्रधारप्रयोगतः । पात्रप्रवेशो यत्रैष प्रयोगातिशयो मतः ॥ The Daśarūpaka commentator Dhanika, cites this verse as indicative of the निर्जिगी-ुता of Jimūtavāhana as the hero of this play. (See the discussion under II. 4 of the Dhīrodatta hero in the Daśarūpaka.)

Now comes the main scene.

Jimūtakētu and the mother of Jimūtavāhana have gone to the forest. The hero is being urged by the Vidūṣaka to enjoy all pleasures due to him as the prince of the Vidyādhara. But Jimūtavāhana values his services to his parents more highly. The hero and the Vidūṣaka go out to find a suitable place for an āśrama. Being pleased with the beauty of the Malaya mountain the hero determines to stay there. Singing is heard by the hero who finds Malayavati in the temple of Gauri. He falls in love with her, and Malayavati too follows suit.

They begin to converse when they are interrupted by a sage calling Malayavati home. The hero and **Vidūṣaka** too go to their place.

नायकः Hero. This entry is peculiar to the *Nāgānanda*. The Hero of a play is thus described :

नेता विनीतो मधुरः त्यागी दक्षः प्रियंवदः ।  
 रक्तलोकः शुचिः वाममी रूढवंशः स्थिरो युवा ॥  
 बुद्धयुत्साहस्मृतिप्रज्ञाकलामानसमन्वितः ।  
 शूरो ददश्व तेजस्वी शास्त्रचक्षुश्च धार्मिकः ॥  
 महासत्त्वोऽतिगंभीरः क्षमावानविकल्पनः ।  
 स्थिरो निगूढाहंकारो धीरोदानो दृढवतः ॥ ( दशरूपक )

Or प्रख्यातवंशो राजर्धिर्वारोदांतः प्रतापवान् ।  
 दिव्योऽथ दिव्यादिव्यो वा गुणवान् नायको मतः ॥ ( सा. दर्पण )

The total kinds of heroes come to about 48. The *समज्ञरी* mentions three classes पति, उपपति and वैशिक ( 95. 110 ). The hero is probably so named here in the drama to avoid the confusion of names of the father of the hero—*Jimūtakētu* and the hero, *Jimūtavāhana*. विदूषकः is a middling character in a sanskrit drama along with the *Vīṭa*.

कुसुमवसन्ताद्यमिथः कर्मवुर्वेषभाषाद्यैः ।  
 हास्यकरः कलहरतिविदूषकः स्यात्स्वकर्मजः ॥ सा. द.  
 हासकृच्च विदूषकः । दशरूप.

He is the humorous companion and confidential friend of the hero in a play. He excites mirth by his quaint dress, speeches, gestures, appearances and by allowing himself to be made the butt of ridicule by everybody. He is called the नर्मसचिव of the hero. He always makes allusions to his eating habits and is usually timid and often foolish. सनिवेदम् with regrets, sorrow or disgust. आत्रेय-(-अत्रेः अपत्यं ढक्) primarily a descendant of Atri. Here is is the proper name of the **Vidūṣaka** and denotes his Brahmin descent.

I. 5. रागस्य आस्पदम् इति अवैमि, व्यंसि न हि इति ने मे प्रत्ययः, कृत्याकृत्यविचारणासु विमुखम् क्षितौ कः वा न वेत्ति, इन्द्रियवशम् इदं यौवनम् एवं निन्द्यं अपि पितरौ भक्त्या शुश्रूपमाणस्य मे यदि इत्थम् एव याति, प्रीत्यै भवेत् ।

In this verse the hero describes the demerits of youth. He says he knows it all, but as he is passing it in the service of his parents he is delighted by it; otherwise he is only too aware of the defects of youth. Thus he says that it is the time of passion; it lasts only for a very short time and is therefore transient. In youth people just do not discriminate between good and evil in the flush of youth! Everydody on earth knows that it is so. Thus these three defects make youth full of blame. It is again enslaved by the senses. So none may like youth. आस्पदम् place, resort ( आस्पदं प्रतिष्ठायां इति भूत्रेण निपातनात् साधुः ). अवैमि I know, I know well. व्यंसिन् perishing ( n. ) to decaying. व्यंसि न इति न not that it is not transient, two negative make an emphatic affirmative. Hence he means to say that it is perishable, not lasting very long. For examples of two negatives compare - नासौ न काम्पो न च वेद् सम्यक् द्रष्टुं न सा-रहु ॥ VI. 30 ; or न च न परिचितो न चाप्यगम्यः - मालविका ॥ I. 11, or शाकुंतल - न पुनरलंकारश्रियं न पुष्णाति । (I) प्रत्ययः conviction, belief. प्रत्ययोऽधीनशपथज्ञानविश्वासहेतुषु - अमर. He says " I do not believe or I am not convinced that youth is permanent—not transient," that is to say that it just lasts for only a little while. गम्भाव्यनिषेध-निर्वत्तने हि द्वौ प्रतिषेधौ — इति वामनः । भारवि also says " शरदम्बुधरच्छायागम्भव्यः यौवनप्रियः ॥ ". कृत्यं च अकृत्यं च तयोः विचारणासु In the discrimination between what should be done and what should not be done. कृत्यितं कृत्यं अकृत्यं A bad deed. विमुखम् ( lit. with the face turned away from ) disinclined, averse, or even, opposed. इन्द्रियवशम् influenced by the senses, controlled by the senses or swayed by their power. The line can also mean - इदं यौवन एवं निन्द्यम् ( youth is thus blameworthy ) अपि ( but ) इन्द्रियवशं ( यदि भवेत् if it is controlled by the senses, then ) प्रीत्यै भवेत् ( it would be a matter for pleasure and not regrets ). अपि expresses the contrast between निन्दा and प्रीति.

The variant ईप्सितफलप्राप्त्यै means:-For getting the desired fruit or object. The line would then mean—'Youth, though thus blameworthy, would give ( me my ) desired object.' The fruit for desired object may be absolution *i. e.* मोक्ष. The service of parents is as good as the service of god. Cf. पितृदेवो मव । शुश्रूषमाण is the present participle from the desiderative base of शू—of me desiring to serve.

निर्बिण्ण Tired; weary ( or जातनिवेद in whom there is disgust regarding this world ). The reading न निर्बिण्ण is better than न नु निर्बिण्ण .. The stage direction—सरोष indicates that the Vidūṣaka does not only not like the hero's attitude, but he is positively displeased and angry. The Vidūṣaka is always shown as a lover of pleasures, and if he was to go along with the prince in the forest it would only mean his being deprived of all good things of life on earth. जीवन्मृतयोः जीवन्तौ एव मृतौ तयोः of them as good as dead while living, dead while living. The great old age is the reason. गुरुचरणानां शुश्रूषायां निर्बन्धः तस्मात् निर्बन्ध Insistence, persistence, obstinacy, pertinacity, intentness. इच्छानां परिमोगः तेन समर्थीयम् or इच्छाया परिमोगः तेन. परिमोगः full enjoyment of all desires or enjoyment to one's heart's content. वयस्य A friend of the same age, a comrade. The Vidūṣaka is always a friend of the king ; hence the term.

I. 6. पितुः पुरः भुवि तिष्ठन् यथा भाति तथा सिंहासने किम् ? तातस्य चरणौ संवाहयतः हि यत् सुखं राज्यतः किम् ? गुरोः भुक्तोजिज्ञते भुक्तं या धृतिः असौ भुवननन्त्रये किम् ? उज्जितगुरोः राज्यं खलु आयासः तत्र कथित् गुणः अस्ति ( किम् ) ?

The Vidūṣaka, in the hero's opinion, had not said it properly. The impropriety of Vidūṣaka's assumption that pleasures of kingdom are higher than those of service of his father is now being explained. In every respect—sitting on the ground, shampooing the feet of his father, eating the remnants of his food—all these are higher in value to Jimūtavāhana than the pleasure of sitting

on the throne (and having other kings sitting down in front to receive orders), or the pleasure of having his feet cleaned by the salutation of the princes or again enjoying pleasures of eating, drinking; or other bodily enjoyments. भाति appears beautiful, shines. तिष्ठन् may mean 'standing' (or receiving orders from his father). सुवि on bare ground; ground without any carpets or other cover. पुरः in front (to execute orders immediately). संवाहयतः shampooing (causal of संवह्, genetive of its present participle parasmaipada). सुखं pleasure, happiness. This may be, as Śivarāma points out, the happiness of मङ्गल-अङ्गसंस्पर्श-दर्शन-मधुरोपदेशश्रवण-दयाविष्पात Etc. राज्यतः from sovereignty. Can the same pleasures be obtained from kingship which he could secure by serving his parents? There is a variant राजके. राजक is राजा समूहः assemblage of kings. the reading राज्यतः is supported by Dhanika in his commentary on the Daśarūpaka where the Nirjigisutā of the hero is being explained. The reading of the Trivāṇḍrum edition-कि संवाहयतः सुखानि चरणौ तात्य कि राजकम् is not good for the simple reason that it breaks the balance and symmetry attained in the first two lines. It would mean "What are the pleasures to me, what is the worth of the assemblage of kings to me while I shampoo my father's feet?" धृतिः satisfaction. 'धृतिनेत्रै लियां तु त्रै' - मेदिनी. आदौ भुक्तं पश्चात् उज्जितं भुक्तोज्जितं a karmadhāraya compound तस्मिन् उज्जितः पुरुः येन तस्य तत्रास्ति कश्चिद्गुणः Is there any purpose or merit? This sloka suffers from some defects: 1. There is no तत् corresponding to यत् in the 2nd line. 2. There is lack of symmetry in संवाहयतः and राज्यतः or राजकं (it should have been something like "प्रशासनः Etc.") 3. असौ corresponding to या in the 3rd line is to say the least irregular. There should have been सा (to correspond to या). This comes under अविमृश्यविधेयांशात्. 4. भुक्ते requires to be repeated in a different sense in the 3rd line. The metre is शार्दूलविकीर्तिः. The अलंकार is अप्रस्तुतप्रशंसा and व्यतिरेक.

आत्मगतं = स्वगतं. अश्राव्यं खलु यद्वस्तु तदिह स्वगतं मतम् । To oneself. This speech is not to be heard by anyone on the stage, though it has to be heard by the spectators. प्रकाशम् aloud. This is to be heard by all. सर्वश्राव्यं प्रकाशं स्यात् । अन्यदपि By these words the Vidūṣaka desires to draw the attention of the king to his duties, and not only to the luxuries flowing from kingship. सम्मितम् with a smile. Include this direction in the text. वयस्यः Cf. "वयस्येत्यथ वा नामा वाच्यो राजा विदूषकः" It may be noted that the Vidūṣaka, even though a Brahmin, speaks in Prākṛta; for the dictum is : विदूषकविटादीनां पाद्यं तु प्राकृतं भवेत् ॥

I. 7. प्रकृतयः न्याय्ये कर्त्तमनि योजिताः, सन्तः मुखं स्थापिताः तथा बन्धुजनः आत्मसमर्तां नीतः, राज्ये अपि रक्षा कृता, दत्तमनोरथाधिकफलः कल्पद्रुमः अपि अर्थिने दत्तः, अतः परं कि कर्तव्यं, यत् ते चेतसि स्थितं वा कथय ।

प्रकृतयः The elements of sovereignty. It is better to take this to mean subjects. The प्रकृतयः elements of sovereignty are seven- स्वाम्यमात्तसुहृत्कोषराशूद्गवलानि च । न्याय्ये-न्यायादनपेतं न्याय्यं ( धर्मपर्यवर्थन्यायादनपेते इति यत् So we get धर्म्यं, पर्यं, अर्थ्यं and न्याय्य ) On the path of righteousness or justice. कर्त्तम् path. सुसंस्थापिताः ( a variant ) means properly established. सुखं स्थापिताः happily settled. It is one of the duties of the king to see that good people remain in his kingdom unmolested and this he does by giving them freedom, protection, houses Etc. बन्धुजनः The king's relatives. These have to be provided for, so that they do not create any difficulties for the king in power. रक्षा security ( of fortresses, army Etc.) दत्तं मनोरथात् अधिकं फलं येन. कल्पद्रुमः = कल्पवृक्षः The wish-fulfilling tree. The hero says that even the wish-fulfilling tree, which was his property and which was bestowed on him by his father, was given away by him. So that, that tree should not become a matter for jealousy.

Cf. जीमूतवाहनो गत्वा कल्पद्रुममुवाच तम् ।

अभीष्टाः पूरिताः कामाः पूर्वेषां देव नस्त्वया ।

तन्मैकमिमं काममनन्यं परिपूर्य ॥  
भद्रं ते ब्रज दत्तोऽसि लोकायार्थार्थिने मया ॥ -कथासरित्सागर.

The बृहत्कथामञ्जरी has the following:—

तं सर्वगुणसम्पन्नमभिषिच्यात्मजं पिता ।  
कल्पवृक्षं ददावस्मै नानासिद्धिसुधाफलम् ॥  
कान्ताकटाक्षविक्षेपचपलं यौवनं धनम् ।  
जीवितं चेति स व्यात्वा तमर्थिभ्यस्तरं ददौ ॥  
कुलक्रमागते तस्मिन् कल्पवृक्षे व्ययीकृते ।  
अर्पूर्वत्यागिना तेन त्रिलोको विस्मयं ययौ ॥

For the first two lines compare रत्नावलि (I. 9) राज्यं निर्जितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः । सम्यक्पालनलालिताः प्रशामितशोषोपसर्गाः प्रजाः ॥ In verse 7 the hero now replies to the point raised by the *Vidūṣaka*. The *Vidūṣaka* had said that the hero had to discharge certain responsibilities of his kingship. Therefore, the hero tells him that he has already done so. The subjects were put on a path of righteousness, corruption or vices of the subjects were entirely removed. Therefore the good people too were happily placed. His relatives were also given the necessary facilities like himself; so that they may not mutiny. Moreover the security of the kingdom, which was a major charge of the king, was also well looked after. Even the *Kalpavṛkṣa* was given away to the subjects. Hence the hero now wants to know what else was in the mind of the *Vidūṣaka*. The metre is शार्दूलविक्रीदित.

साहसिकः Very daring, adventurous. *Śivarāma* says-A *Sāhasika* is one who does not wait and waste his time in discussing the pros and the cons of a case; but just acts immediately on the thought occurring to him-पर्यालोचनं दीघसूत्रतां मन्यमानः स्फुरणानन्तरमेव कर्माध्यवसायी साहसिकः । साहसिकः—साहसे प्रस्तुतः ठक्. A daredevil, a desperado, a freebooter. मतङ्गहतकः-हतः एव हतकः ( साथें कप्रत्ययः ). It is used after a name as a term of abuse मतङ्गः च असौ हतकः च. The wretched

Mataṅga is a Vidyādhara according to the Kathā-saritsāgara (XXII. 254). Kale's remark that it is an invented name is not correct. प्रतिपक्षः an enemy. समासश्चस्थिते when he is near *i.e.* next to our kingdom. In the ancient Indian polity a king on one's border was an enemy—was on the enemy's border a friend and so on. He called a प्राकृत or natural enemy. तत्र विषयान्तरः प्राकृतः शत्रुः। Cf. Si. 2.36 स्यातामसित्रौ सित्रे च सद्वजप्राकृतावापि. Compare Mallinātha on the same. प्रवानाः च ते अमात्याः च तैः समाधिष्ठितम्. अमा सह वर्तते इति अमात्यः मंत्री (अमंहकृतसित्रेभ्य एवेति वार्तिकेन त्यः) A minister सचिवः वा. सुस्थितम् well-established, safe, secure. Mataṅga was bound to raise difficulties when the king was away. मतङ्गः The student should note that Jimūtavāhana does not call him a (hataka) हतक as the Vidūṣaka does, even though he is his enemy. अथ किम् most certainly; just that. “अथ किं स्वीकृत्यार्थम्.” यद्येवं ततः किम्—this shows Jimūtavāhana's unconcern at what may happen. It is rather not proper on a king's part to behave in this manner. The student can mark how the extreme ideals of Buddhism must have corroded Arya minds and taken them away from their post of duty to their subjects. The former Aryan ideal of collective interest of the community was replaced by Buddhism with a far greater insistence on individual uplift even to the detriment of national security! Jimūtavāhana says—How does he stand to lose? शरीरतः प्रभृति beginning from *i.e.* including the body. This is not a classical use where प्रभृति indicates time or place. परिकल्पयते prepared, kept ready, performed, contrived. परिपालयते is another reading which would mean—protected, kept. It can be seen from the Kathā-saritsāgara (XXII. 255) that Mataṅga was always looking for an opportunity to take over Jimūtavāhana's country: ततः प्रीतिप्रह्लामरनिकरमागत्य गरुडं प्रणेमुस्तं विद्याधरतिलकमभ्येत्य समयाः। सदायादाः सर्वे हिमिगिरिमुतानुप्रदृशवशान् मतंगार्थ्याद्य ये सुचरमभजन्त्य विकृतिम्॥ अनुरोध *regard, respect, deference.* Jimūtavāhana would have handed over the kingdom to Mataṅga

without qualms, but it was out of respect to his father that he was not doing so! राज्यवस्तुना by the thing called kingdom. The idea is that a kingdom was a trifle to Jīmūtavāhana! The reading अवस्तुना means—by the unreality (of the Kingdom), by this unsubstantial, unimportant thing! वर् It is better that.....Here वर् is used in the original sense; usually it is found used with न followed by तु or पुनः. याज्ञा मोथा वरमधिगुणे नाथमे लब्धकामा—मेघदूत I. 9. बहून् दिवसान् यः परिमोगः तेन दूरीकृतं समित्कुशकुसुमं ( समिधः च कुशः च कुसुमानि च तेषां समाहारः ) यस्मिन् तत् ( स्थानम् ). The flowers, Kusa grass, sacrificial faggots were all rendered scarce ( lit. distant ), or removed, taken away by the use of that place over a long period of time. समिध् a sacrificial faggot यज्ञार्थं काष्ठं. समित्कुशकुसुमं is a समाहार द्वंद्व and hence neuter. उपभुक्तानि भूलानि फलानि कन्दाः नीवाराः च प्रायेण यस्मिन् तत् स्थानम्. उपभुक्ताय almost used up. मूलम् roots like पिपली, पुष्कर, शूरण, radish, ginger etc. कन्दः A bulbous root, tubers. नीवारः rice growing wild and without cultivation. This was always the food of sages. Cf. शाकुंतल-नीवाराः शुकर्गर्भकोटरमुखव्रश्टात्र-रूणामधः or Raghu I. 50, V. 9,15 etc. मल्यपर्वतम्. This is a mountain range in S. India abounding in Sandal trees. From this comes the name Malabar —मल्यवार. It is included in the Kulaparvatas. Cf. महेन्द्रो मल्यः सद्यः etc Sanskrit poets represent the breeze from this mountain as wafting the odour of sandal trees and other plants growing there. It is an excitant of love. The मल्यमारुत, "समीर, मल्यवात etc. are always thus described. Cf. व्यलितलवंगलता परिशीलन-कोमलमल्यसमारे ( Gitagovinda I ). This mountain stretches from the Southern Ghats southwards and forms the Eastern boundary of Travancore. Cardamoms, pepper, betel-nut trees all are said to thrive on this Mountain. It forms an item in the descriptions of summer, 'in Sanskrit works. आश्रमपदं place for a hermitage. सरसानि धनानि चन्दनवनानि ( otherwise सरसाः धनाः चन्दनाः तेषां वनानि ) तेषां उत्सर्गे परिमीलनेन लमः बहलः परिमलः यस्य ( सः मल्यमारुतः ); विषमेषु तटेषु उपहताः ( अतः एव ) जर्जरिताः ये निर्झराः तेभ्यः उच्छलितानाम् शिशिराणां शीकरणां

आसारं व इति इति तथोक्तः; प्रथमः संगमः तमिन् उत्काठितायाः प्रियायाः कण्ठप्रहः. सरस् Juicy, fresh, new or wet. घन Thick, dense. चन्दनः -नं Sandal. It is a tree whose wood or unctuous preparation is used as a perfume and as a refrigerant application. Cf. मणिप्रकाराः सरसं च चन्दनं शुचौ प्रिये यति जनस्य सेव्यतां Rs. I. 2. एवं च भाषते लोकः चन्दनं किल शीतलं । पुत्रग्रात्रस्य संस्पर्शः चंदनात् अर्तातिच्यते ॥ पञ्चतत्र 5. 20. उत्संग. The upper part, top or even the interior. परिमोलन contact. (परिमलन *i. e.* means pounding or trituration. This reading can be supported on a use of the word परिमलितं in Mālati-Mādhav III परिमलितपाटला-बकुलनिर्मर्थनबहलपरिमलोद्वारसंकलनमसृणमासलायमानमलयमास्तः). परिमलः Fragrance. विमर्देत्ये परिमलः गन्धे जनमनोहरे-अमर. विषमतट०.— The uneven slopes, rough slopes. जर्जरीक्यामाण which were being shivered to pieces. उच्छ्रिति rising, jumping, flying upwards. शीकर-Spray. आसारः Shower. प्रथमसंगम “The first meeting.” This shows the extreme excitement. Mr. Kale remarks that this is not the very first संगम but one after a separation (as he says मार्गपरिश्रमं अपनयन् will lose its propriety). प्रिया (therefore according to Kale, means a ग्रीष्मितमर्तृका). If however we take रोमात्र as the Sādharmya then the usual meaning would be alright. It then suits well. The suggestion is also there regarding the hero's first love. मार्ग may then mean the means of the attainment of the meeting. Here there is the 4th type of पताकास्थान as the words used may be construed in the original and the love context and there is also the use of a favourable simile thus suggesting the hero's future love towards Malayavati: Thus साहित्यदर्पणः द्वयथो वचनविन्यासः सुक्षिष्ठः कवियोजितः । प्रथमार्थान्तराक्षेपी पताकास्थानकं परम् ॥ Also compare वातस्यायनः कन्या तु प्रथमसमागमे स्विनाशगुलिः स्विनशुभी च भवति पुरुषस्तु रोमांचितो भवति । एभिरनयोः भावं परीक्षेत । In all this the Vidūṣaka who is the 'Narmasaciva' of the hero, Jimūtavāhana desires to excite in him an emotion of love by reference to the Malaya and also the “first meeting,” the word “*utkanthita*” and the word “*Priya*”. Sivrāma says that when Malayamāruta can be an excitant at a distant place from Malaya, then

it must be more so on Malaya which is its place of origin. It would be even more hospitable on the Malaya itself where the hero may be considered a guest. The Bhagawadgitā says: बलवान्निन्दियमामो विद्वांसमपि कर्त्ति, which can come true in the case of the hero. रामणीयकम् Oh the delightfulness ! रमणीयस्य भावः ( योपधात् गुरुपोत्तमाद् वुञ् ); Loveliness, beauty. Cf. मालतीमाधव I. 21 सा रामणीयकनिधेरधिदेवता वा सौदर्यसारसमुदायनिकेतनं वा । In रामणीयक the affix अक is added in the sense of भाव or कर्मन् to words having a penultimate शु preceeded by a long syllable. So, too, we get अभिधानीयकम्, but क्षत्रियत्वम्.

I. 8. मायत्कुञ्जरगण्डभित्तिकपूर्णैः भग्नस्वच्छन्दनः, जलनिधेः वीचिभिः आस्फलितः कन्दत्कन्दरगहरः सिद्धाङ्गनानां गृतैः पादालकतकरत्तमौक्तिकशिलः दृष्टः अयं मलयाचलः मे चेतः किमपि उत्सुकं करोति ।

मायतां कुञ्जराणां गण्डाः एव गिन्यः तासां कषणैः, भग्नः ( अतः ) स्वन्तः चन्दनाः यस्मिन् तथाभूतः. मायत् In rut, rutting. कुञ्जः an elephant [ कुञ्जः ( हस्तिहरुः ) सः अस्य अस्ति, कुञ्ज-र. V.2.107 ] There is a reading "दिग्गजः". But there is no reason to suppose that all the दिग्गजः had gathered on the Malaya. गण्डभित्ति wall-like temples, broad, big temples of elephants प्रशस्ताः गण्डाः गण्डभित्तयः ( प्रशास्तवचैवैश्व इति समाप्तः ). Here भित्ति is प्रशस्तवाचक. The गण्डनमहोदयिः has-मतल्लिकोद्धभित्तिः स्युः प्रकाण्डस्थलभित्तयः । ( see Mallinātha on Raghu V. 43 ). Or भित्ति may be construed as merely a region. Therefore गण्डभित्ति would mean the region of temples. Cf. विश्व—'भित्तिः प्रदेशे कुञ्जे च ' ( गण्डानां—भित्तयः ). कषण—rubbing hard, friction. The rutting elephants rubbed hard their broad temples against the sandal trees, which, by their breathing, exuded the juice. It may be noted that "कषणैः has to be connected with भग्न...which is irregular. कन्दन्ति कन्दराः गहराणि च यस्मिन् तथोक्तः. The caves and valleys of Malaya reverberated when waves of the sea dashed against the banks. गहरः a cave. ( दरी तु कन्दरो वा व्यादेवताविले गुहा । गहरम्-अमर ). कन्दरः a valley. आस्फलितः lashed, stirred. सिद्धाङ्गना The beautiful Siddha damsels. The use of the word अङ्गना shows according to

Śivarama the birth of beautiful ladies only among the Siddhas. And that also could be inferred, according to him by the colour of the *alaktaka*. पादाना यः अलक्तकः तेन रक्तः मौक्तिकशिलः यत्र. अलक्तकः Red resin, red lac or sap. It was used by women to dye the soles of their feet and lips ( न रक्तः अस्मात्, रस्य लत्वम् ). Cf. कुमारसम्मव-चिरोज्ज्वतालकतकपाटलेन ( दंतवासमा ) (5.34) or विम्बाधरालक्तकः. मालविकामासित्र ( 3.5 ) for lips; अलक्तकां पदवीं ततान—रघुवंश VII. 7 ( for feet ). मौक्तिकनिर्मिताः शिलः white crystal rocks or marble. There is a variant मौलिकशिला. It would mean stone-slabs on the tops of mountains or at their bottom. गतैः—गते is used as a noun. The idea is that on the white slabs of stones the walking of Siddha ladies produced footprints with the red dye. दृष्टः qualifies Malayācala. As the hero and Vidyāsaka were seeking a spot, the reading दृष्टः is more appropriate. दृष्टः would be the first reaction of these visitors, while सेव्यः would be a later consideration. सेव्यः fit to be made into a resort. किमपि in some indescribable manner. This word shows that a love-excitant has begun to work on the hero, while the word 'Siddhāṅgana' points to the impending entrance of Malayavati on the scene. उत्सुक full of longing. There is in this verse a संकर of उदान, तदूरुण and ( वाक्यार्थस्प ) काव्यालेङ. The metre is शार्कूल-विकीर्णित. दक्षिणाक्षिस्पन्दनं The throbbing of the right eye. The वसन्तराजीय has the following :—

पुंसां सदा दक्षिणदेहभागे ब्रोणां तु वामावयवे प्रजातः ।

स्पन्दः फलानि प्रदिशत्यवस्थं निहन्त्यनुकूलगविपर्ययेण ॥ or the निर्मित्तनिदानः

स्पन्दान्मूर्खिच्छलत्रलभं ललाटे पदमंशुकम् ।

इष्टप्राप्तिं दशोरुर्ध्वमपाहे हानिमादिशेत् ।

वामभागस्तु नारीणां पुंसां शेषस्तु दक्षिणः ।

It can be seen that here इष्टप्राप्ति is indicated. Cf. the शारुक्तल—“ शान्तमिद्माश्रमपदं स्फुरात च वाहुः कुतः फलमिद्वास्य. ” ( I ) or वामाक्षिस्पन्दनं शूचयित्वा—मालतीमावृत I. The Sanskrit poets have always referred to this sort of 'spandana' of the lips, eyes, arms or body. The वामेतर मुजस्पद

referred to above in the Śākuntala prognosticates the meeting of a lady—वभेतरसुजस्पन्दो वरस्त्रीलभसूचकः । (अद्भुतसागर). आरोहणं नाट्यतः It is clear that that audience cannot be shown ascending a mountain on the stage itself. Therefore the word नाट्यतः.

I. 9. दक्षिणं चक्षुः स्पन्दते, न मे क्रचित् फलाकाढ्क्षा, न च मुनिवचः मिथ्या, इदं किं नु कथयिष्यति ।

मुनिः what particular मुनि is meant here cannot be said. But it must be taken as a very general reference to writers on the science of omens. कथयिष्यति indicates, suggests, foretells. किंतु what possibly? The metre is अनुष्टुप्. आसनं near, approaching, impending. Cf. कादंबरी—आवेदयति हि प्रत्यासन्नामानन्दमप्रपातीनि शुभानि निमित्तानि । प्रियं—It may be noted अत्र प्रियम् इति प्राकृते पुण्डिङ्गादिसाधारण्येन प्रियामिति च भाविशेषत्वेन कविबुद्ध्यनुसारेण स्फुरति—शिवराम. एवं नाम Thus surely it may be. पादपाः may mean चन्दनवृक्षाः here. विशेषितं embellished. The student should note that this word has now developed a different sense in Marāṭhi.) सविशेषं धनाः ल्लिंगधाः च पादपाः तैः विशेषितम्; सुरभिः हर्विर्गन्धः ( or सुरभीणि हर्वीषि, तेषां गन्धः ) तेन भिज्ञः उद्धामः धूमस्य निर्गमः यास्मन् तथोक्तं ( वनम् ); अनुद्विद्माः अतएव सुखं निषष्णाः शावकाः तेषां गणः यत्र तत्. The prakrit सावअ may be rendered as थापद् too. ल्लिंग wet, moist, juicy. शावक The young ones of animals Cf. the शाकुंतल—एते चार्वागुपवनभुवि च्छच्छद-भृड्कुरायां नश्याद्युक्ता हरिणशिशरो मन्दमन्दं चरन्ति Śāk. I. 15 or विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते भृगाः I. 13. These are the usual descriptions of *tapovanas*. The stanzas 13, 14 and 15 from Śākuntala give excellent reasons for such guesses. Also compare खप्रवासवदत्तम् I. 12 विश्वब्दं हरिणाश्वरनिं अचकिना देशागतप्रत्यया वृक्षाः पुष्पफलैः समृद्धविटपाः सर्वे दयारक्षिताः । भूयिष्ठं कपिलानि गोकुलधनान्यक्षेत्रवत्यो दिशो निःसंदिग्धमिदं तपोवनमयं धूमो हि वह्नाश्रयः ॥

The Vidūṣaka thus here argues that this must be a penance grove. Smoke, beasts at ease and snigdha pādapas make for a *tapovana*. Additional reasons are given by the hero in verse 10 below.

I. 10. वासोर्ध तरुणां नातिपृथवः त्वचः दयथा इव कृत्ताः, भग्नानेकजरत्क-  
मण्डलुनभः स्वच्छं नैर्जरम् पयः, क्वचित् च बदुभिः त्रुटितोज्जिताः मौज्ज्यः मेल्लाः  
दृश्यन्ते, नित्याकर्णनया शुकेन साम्नां इदं पदं च पव्यते ।

The reasons for the place being a penance-grove are according to Jimūtavāhana: 1. The barks of the trees are not cut too long; this was done out of compassion as it were. 2. The crystal-clear water with shattered water-pots was essentially a sign of a hermitage nearby. 3. The Muñja girdles thrown away by the young celibates after they had snapped. 4. The parrot was repeating a passage from a Sāman. Ordinarily people would not care to cut the barks in the manner done by Rsis, the water-pots or the Muñja girdles too are a sure sign of a place removed from towns and lastly the very characteristic sāman chant by the parrots could only be possible in a hermitage or a penance grove. वासोर्ध for furnishing garments or clothing. This refers to the "Valkulas" वाससे इदं नित्यसमासः (अर्थेन सह नित्यसमासः). दयथा इव out of compassion as it were the barks were cut thin. The idea of compassion towards trees is a subject very frequently made use of by Sanskrit Poets. Compare the शाकुंतल-नादसे प्रियमण्डनार्पि भवतां स्नेहेन या पल्लवम् IV. 8 or कुमारसंभव-तेनामरवधूहसैः सदयालूनपल्लवा; ॥ ३ ॥ or रघुवंश XVI. 19. आवर्ज्ये शाश्वाः सदयं च यासां पुष्पाण्युपात्तानि विलासिनीभिः न अति पृथवः is the very example of this kindness. They were cut very thin. The *daya* is always exercised towards the trees as they were considered to be endowed with life. The मनुस्मृति has अतः °संज्ञा भवन्त्येते सुखदुःखसमन्विताः । Śivarāma says: अमनस्त्वम् सम्प्रासंमनस्त्वादपि विच्युतम् । तदस्य रूपमाश्रित्य स्थितैषा स्थावरेषु चित् ॥ इत्युक्त्वाच्छेदभेदादिषु तेषामपि पीडा भवेदिति दययोपपत्तिः । They are cut (नातिपृथवः) not very thick because they were to be used for clothing. The compound should have really been अनतिपृथवः; hence it is to be now explained as a नर्जरस्य न शब्दस्य सुप्तुष्टेति समासः । Such compounds are used in classical literature. नप्रदुदा

नसुप्ता (मेघदूत II. 30) or नसंहृता: नभिज्जृतयः (किरात I. 19) or वैणीसंहृतः III. 19. नोचितम्, or खु III. 67 नातिप्रमनाः etc. त्वचः Barks. Such barks were used for garments. They were usually called *valkalas*. Śakuntalā is shown using the *valkalas* and appearing even more beautiful. The Śakuntala in act. IV mentions how a Kṣauma was given by the trees. The word 'valka' is first to be noticed in the तै. सं. ii., 5,3,5. It may have been that even like hides the barks of trees came to be used as clothing. भग्नाः अनेकाः जरन्तः कमण्डलवः यस्मिन् where many old water-pots were found in a broken condition. The water vessels were seen from outside due to the very clear water. There is a variant भग्नालक्ष्यजरत्कमण्डलु, and मग्नानेक", and मग्नालक्ष्य" they mean—where the broken old water-pots were slightly visible (this is obviously not a good reading). मग्नानेक" would mean "where the many submerged (*magna*) waterpots" Etc. भग्नालक्ष्य" would mean "where the submerged waterpots slightly visible" Etc. नमः इव खच्छम् as clear as the sky—(उपमानानि मामान्वचनैः इति समासः). नैर्दरम्—निर्दरस्य इदम्. of the stream (शैषिकः अथ). 'प्रवाहो निर्जरो झरः—अमर. Cf. Manu on the throwing of waterpots etc. II. 64 : मेखलामजिनं दण्डं उपकीतं कमण्डलम् । अप्यु प्रात्य विनश्यनि गृहीतान्यानि मन्त्रवत् ॥ आदै त्रुटिताः पश्चात् उज्जिताः (पूर्वकालैक-इत्यनेन समासः). This is like the compound स्नातानुलिप्त. मौञ्ज्यः मुञ्जः धासविशेषः तच्चिर्मिताः (तस्येदर्मित्यन् प्रत्ययः) made of मुञ्ज grass (then feminine of मौञ्ज). According to Manu a Brahmin celibate has to wear a girdle made of munja grass after his upanayana : मौञ्जी त्रिवृत्समा शङ्खा कार्या विप्रस्य मेखला । क्षत्रियस्य तु मौर्वी ज्या वैशस्य शण्टान्तवी ॥ II. 42 क्वचित् at some places नित्यं प्रतिदिनं आकर्णनया श्रवणेन. Hearing every day. सामनां पदं A verse from the Sāmavēda or a Sāman. सामन् the third of the four Vēdas. कुम्भेदोऽथ यजुर्वेदः सामवेदो श्वर्थर्वणः । Or compare Manu I, 23 अग्निवायुरविम्ब्यस्तु त्रयं ब्रह्म सनातनम् । दुदोह यज्ञसिद्धयर्थं कुम्भयजुःसामलक्षणम् ॥ The विमर्शिणीकार शिवराम says—वेदसामान्य एव अत्र विवक्षा. Tho Bhagavadgītā gives great respect to the Sāmavēda when it declares: वेदानां सामवेदोऽस्मि । पर्यते is being recited. The parrots are always described as repeating Vēdic passages which

they have already always heard from the Baṭūs. For the idea compare Kādambarī: जगुर्यैह्यस्तसमस्तवाङ्मयैः ससारिकैः पञ्जरवर्तीभिः शुकैः । निगृह्यमाणा वटवः पदे पदे यज्ञंषि सामानि च यस्य शङ्किताः or अनवरतश्वरणगृहीतवप्त्कारवाचालयुक्ताकुलम्...आश्रमम् ॥ The metre is शार्दूलविक्रीडित. There is हेतुत्येका in नातिष्युत्कर्त्तव्य, लुतोपमा in नमःस्वच्छम् and काव्यलिङ्ग in भग्ना....कमण्डलु etc. There is also खमावोक्ति as the actions of a parrot are described. सुदितैः मुनिजनैः प्रविचार्यमाणः सन्दिग्धानां वेदवाक्यानां विस्तरः यस्मिन् तस्य. पठन् वट्जनः तेन छिद्यमानाः आद्रद्रिः समिधः यत्र तस्य. तापसकुमारिकाभि-आपूर्यमाणाः बालवृक्षाणां आलवालाः यस्मिन् तस्य. अहो नु खण्ड shows surprise or curiosity. सुदितेन pleased or delighted. प्रविचार्यचाणः प्रकर्षेणः विचार्यमाणः, which was being thoroughly discussed or determined by means of Sikṣā, Nirukta, Pāṭha-Krama and other similar methods. सन्दिग्ध uncertain, dubious. वेदवाक्य is what is known as Śruti. विस्तरः the details. The idea is that the whole region of the penance-grove was delightfully calm—even though every one was working. The hermits themselves were busy explaining abstruse Vedic passages which needed elucidation as they were difficult. This was done by the usual method of Vedic exegesis. पठन् who were reciting. Recitation had a great place in the ancient Indian system of education. This sharpened the memory. Secondly everybody was free while reciting to do other things which could be mechanically done. Here, for example, the students were also cutting very moist or green *Samidhas* for their sacrifices. बटु is any young Brahmacārin whose *upanayana* is performed. Cf. विचार्यमाणसकलशास्त्रार्थ...आश्रमं अपश्यत्-कादंबरी. छिद्यमान being cut. आद्रद्रि very moist, wet or green. ('प्रकारे गुणवचनस्य ' इत्यनेन द्वित्वम्). समिधाः sacrificial faggots. ('काष्ठं दाविन्धनं त्वेष इधमेधः समित् वियाम्'). The girls, too, were busy. तापसकुमारिकाभिः by the young girls in the hermitage. आपूर्यमाण which was being filled. आलवालः Basin. (अम्भसा यत्र धारणम् । स्थादालवालमावालमावापः -अमर or 'आधारश्वाधिकरणे आलवालोऽम्भुधारणे- ' विश्वः ]. The girls in the hermitages are always shown as watering

trees. The Śākuntala was perhaps the model for the description of this place ; though Śrihārṣa has given more details.

I. 11. मृङ्गशब्दैः मधुरं स्वागतम् इव वदन्ति, फलनमैः शिरोभिः नतिम् इव अमी कुर्वते, पुष्पवृष्टिं किरन्तः सम अर्धम् इव ददते, कथं शाश्विनः अपि अतिथिसपर्या शिक्षिताः ।

मृङ्गः A bee. मृङ्गशब्दैः by hummings. स्वागतम् a welcome. The idea is that the trees are welcoming the hero by means of the hummings. Just as a householder would welcome a guest by sweet words, so the trees here are represented as welcoming guests. The trees are as it were bowing down, they are as it were giving an *arghya*. All this they are taught, and hence the trees are in the habit of welcoming by words, by salutations and finally by an offering. Poets are often in the habit of superimposing human functions on inanimate things. So it is said :—भावानचेतनानपि चेतन-वचेतनानचेतनवत् । व्यवहारयति यथेच्छं सुकविः काव्ये स्वतन्त्रतया ॥ (quoted by Śivarama). नति a salutation. शिरोभिः by tops, by heads. पुष्पवृष्टिः (v. l. पुष्पवृष्टीः) a shower of flowers. By this the trees provide *arghya* (अर्ध) an offering. The *arghya* is said to consist of eight things : आपः क्षीरं कुशांगं च दधिः सर्पिः सतण्डुलम् । यवः सिद्धार्थ-कथैव अष्टांगोऽर्धः प्रकीर्तिः ॥ अर्ध also merely denoted water in a *drona*. The duties of the householder include the welcome and service of a guest. Cf. the Manusmṛti, adhyāya III. अतिथिः a guest, derived from अर्तात् (गच्छति इति). It is also explained as न वियते तिथिः यस्य who comes on any day without previous intimation. Parāśara says : अनित्यमागतो यस्मात् तस्मादिति-थिरुच्यते । The Manusmṛti says : एकरात्रं तु निवसन् अतिथि-ब्राह्मणः स्मृतः । अनित्यं हि स्थितो यस्मात्स्मादिति-थिरुच्यते ॥ (3. 102). The guest should be worshipped with a seat, water, food etc. (Manu. III 99.). If not this at least a seat, water and sweet words should not be wanting in a gentleman's house : तृणानि भूमिश्वदकं वाक् चतुर्थी च सूखता । एतान्यपि सतां गेहे नोच्छिष्यन्ते कदाचन ॥ ३.१०१ ॥ Yama

says the following of the *atithi* तिथिपर्वतेस्वाः सर्वे येन त्यक्ता महात्मना । सोऽतिथिः सर्वभूतानां शोषानभ्यामतान्विदुः ॥ The Nirukta explains अतिथिः as अभ्यातनो गृहान् भवति । अभ्येति तिथिषु परकुलनिति वा परगृहाणि इति वा (IV. 4). सपर्या worship. पूजा नमस्यापचितिः सपर्याचार्हणाः समाः—अमर. शार्मिनः trees. (शास्त्राः विद्यन्ते एषु). वृक्षो महीरूः शास्त्री—अमर. शिक्षिताः are taught. For the idea of welcome by trees compare Raghuvamīśa XIII. 46 : छायाविनीताच्चपरिश्रमेषु भृगिष्ठमंभाव्यफलेष्वर्मामु । तस्यानिर्धानामधुना सपर्या स्थिता सुपुत्रेष्विव पादपेषु ॥ Or उत्तरामः ददतु तरवः पुष्परर्थं फलेष्वर्मामु । कलमविरल्यमत्युक्तकण्ठं कणन्तु शकुन्तयः कमलामोदप्रायाः प्रवान्तु वनानियाः । कलमविरल्यमत्युक्तकण्ठं कणन्तु शकुन्तयः पुनरिदमयं देवो रामः स्वयं वनमागनः ॥ Or रघुवंश 11. 8-13 or नैषधचरित I. 78. The v. 1. ददन्तः is not good as it does not keep every line separate. The third line breaks the symmetry as it has no word in the instrumental plural like शब्दैः and शिरोभिः. The metre is मालिनी.

निर्वृतिः happiness. कि नु खलु ('तु प्रच्छायां विकल्पे च', निषेधवाक्यालंकार-जिज्ञासातुनये खलु ) what possibly ? ईषत् वलिता कन्धरा यैः, निश्वलेभ्यः सुमनेभ्यः निःसरन्तः दर्भकवला येषां ते, समुच्चितः दसः एकः कर्णः यैः ते. This describes the deer. They had their necks slightly turned, the mouthfuls of the half-chewed cud slipped out of their mouths which had become inactive, they had raised one of their ears for listening to the sound and they had their eyes closed in the happiness of their peaceful life. This was because they wanted to make sure of the sound. Cf. the कादम्बरी, description of the horse for such an animal behaviour : उन्मुक्तकवलेन निश्वलश्वरणपुटेन तन्मुख्याभूतेन इन्द्रायुधेन प्रथममाकर्णितं वीणातन्त्राक्षंकारमिश्रम् गीतशब्दस् etc. कन्धरा ग्रीवाः necks, therefore heads. निश्वल motionless because they had their attention fully taken up by something happy and pleasing. दरदलिता half-chewed दर्भ-विशिष्टः कवला mouthfuls of *darbha* grass. समुच्चित raised ( causal of समुच्चम् ) एकः कर्णः note the minute detail of the description. सुखेन निमीलितानि लोचनानि यैः who had closed their eyes in happiness.

I. 12. एते व्याजिहाङ्गाः कुरुः दन्तातरालस्थिततृणकवलच्छेदशब्दं निशम्य स्थानप्राप्त्या प्रकटितगमकां मन्द्रतारव्यवस्थां दधानं, निर्हादिन्याः विपक्ष्याः अलिस्तेन, इव तन्त्रीस्वनेन मिलितं स्फुटललितपदं गीतं आकर्णयन्ति ।

The verse contains many technical terms. We first of all annotate the words. स्थान a note, a tone, a modulation ( V. S. Apte ). It seems that स्थान is the place from where a note arises :—यदूर्ध्वं हृदयग्रन्थे: कपालफल-कादधः । प्राणसंचरणस्थानं स्थानमित्यभिधीयते ॥ उरः कण्ठः शिरश्चेति न त्पुनश्चिविधं मतम् । So the स्थानs are three : the chest, the throat and the top ( Siras ) of the palate from which respectively the *Mandra*, *Madhya* ( also known as *Sama* ) and *Tāra* tones arise. [ ( ह्राद मन्द्रो, गले मध्यो मूर्ध्नि तार इति क्रमात् ) = मन्द्र ( bass ), मध्य ( tenor ) तार ( treble. ) ] So स्थानप्रात्या means : by attaining to the respective place of origin. [ This स्थान is attained by the प्राण or वायु. ] Principal Karmarkar quoting the authority of Sardar G. N. Mujumdar says that स्थानं in स्थानप्रात्या means rhythm. We prefer the meaning given by Apte, viz. modulation ( of the pitch ). मन्द्रतारव्यवस्थां The arrangement of the *Mandra* and *Tāra* notes. The student should note that व्यवस्था means the proper production ( of these notes ). This is from *Mandra* to *Tāra* and back. This is done by passing through the *Madhya*, for it is told : मन्द्रात्तारं न गच्छेत् तारात् वा मन्द्रम् । Read Sivarāma—मध्यमस्थानं कण्ठं असृष्ट्वा उभयत्र व्यवस्था न घटते । व्यवस्था-शब्देन स्वराणां ऊनाधिक्यं तद्वादनदण्डेन्द्रियवैशुष्यादुपजायते ।...मध्यमस्य व्यवस्थाया उत्थानविश्रान्तिलक्षणायाः अभावात् द्रव्योः उपादानम् । प्रकटितगमकां स्वरोत्थानः प्रकारः तु गमकः परिकीर्तिः । स कम्पितादिभेदेन स्मृतः सप्तविधः शुचैः ॥ स्वश्रुतिस्थानसंभूतां छायां श्रुत्यन्तराश्रयाम् । स्वरो यद् गमयेद् गीते गमकः असौ निरूपितः ॥ The way in which a tone is produced from the *sthāna* of another by raising or lowering the voice. This is what is known as आलाप. The मन्द्रतारव्यवस्था involves these *Gamakas*. These are seven : कम्पन, स्फुरित, उत्तम, त्रिभिंश, त्रिरूप, अन्दोलित and आहत. Compare also.

कम्पात् कम्पितम् ईरितं स्फुरितं इस्युर्कं हुतावर्तनात् ।

त्रिस्थाने चलनात् त्रिभिंश उदितं लीनं च मासुष्यतः ॥

तोयावर्तवत् आमनन्ति तिरूपं ( त्रिरूपं V. I. ) ढोलवत् अन्दोलितम् ।

तोयाधातवत् आहतं च गमकान् सप्तस्वराणां विदुः ॥

Here they are enumerated as कम्पित्, स्फुरित्, त्रिभिज्ञ, लीन, त्रिस्त्रप्, अन्दोलित् and आहत. For the first enumeration compare :

दुतात्रिगुणवेगेन यत्र स्यात् खरकम्पनम् ।  
कम्पनं नाम गमकं आहुः गमकविदाः ॥

दुतात्रिगुणवेगेन विद्यात् स्फुरणसंनिभम् ।  
गमकं स्फुरत्-आख्येयम् अभ्यधात् गायकोत्तमः ॥

मसृणो दुतमानेन स्वरां यत्र विधीयते ।  
लीन-अभिधानो गमको गायकैः उक्तः उत्तमः ॥

स्थानत्रितयसंस्पशां व्यक्तवेदघनस्वरः ।  
त्रिभिज्ञनामकः असीं स्यात् गमको हृदयंगमः ॥

अनिः डमरुकस्य इव लधोः अस्फोटने द्रुतम् ।  
याद्कृ तदनुकारी स्यात् गमकः त्रिरूपाभिधः ॥

खरस्य लघुमानेन यास्मन् अन्दोलनं भवेत् ।  
अन्दोलित्-अभिधानो असीं गमको लक्षितः स्फुटम् ॥

आप्हं खरमाहत्य स्वरो यत्र निवर्तते ।  
आहत-आख्यः स गमको गीतज्जैः संप्रकीर्तिः ॥

प्रकटितसमतामन्दतारब्यवस्था ..निर्हादिन्याः is another reading where सम is included with मन्द and तार notes. In this reading the reference would be to विपञ्ची, while the reading adopted by us मन्दतारब्यवस्था etc. refers to गीतम्. निर्हादिनी resounding. विपञ्च्याः—विपञ्ची a lute. बीणा तु बल्लकी विपञ्ची—अगर. विपञ्ची is a lute with nine strings. सप्ततन्त्री भवेत् चित्रा विपञ्ची नवतन्त्रिका । विपञ्ची कोणवादा स्यात् चित्रा च अद्यगुलिवादना ॥ नाट्यशास्त्र XX X. The विपञ्ची is struck by the कोण and not by the अद्यगुलि. कोण is the bow, the fiddle-stick. दन्तानाम् अन्तराले स्थिताः तुणकवलाः ( The mouthfuls of grass which were still in between the teeth. Some mouthfuls had already dropped down ) तेषां क्षेदः तस्य शब्दम् the noise of these bits ( of monthfuls etc.) The idea is that the deer stopped the chewing for fear of being unable to hear the music. नियम्य restraining, muffling. व्याजिङ्गानाः—व्याजिङ्गानि अङ्गानि येषां crooked. It can also mean idle or slothful i.e. inactive or motionless. Cf. जिह्वास्तु कुटिलेऽलसे—अमर. तन्त्रीस्वन the sound of the strings. मिलितम् mixed with, united with.

अलिस्तं the humming of the bees. कुरङ्गः Deer. स्फुट-  
ललितपदं-स्फुटानि ललितानि च पदानि अस्मिन्. ललितं त्रिषु सुन्दरे-शब्दार्णव. स्फुट  
clear. ललित beautiful. कौमले: अङ्गुलितलैः अभिहन्यमानाः struck  
by the delicate fingers. नातिस्फुटम् not very distinctly.  
(अतिस्फुटशब्देन न शब्दस्य समासः; न तु नजः:) क्रणन्ति sound, produce  
a gentle sound. काकली प्रधानं अस्मिन् यथा स्यात् तथा. काकली an  
indistinct sound. A low and a sweet note. काकली  
तु कले सूक्ष्मे-अमर. Cf. Sivarāma-अत्र च आसोपदेशसिद्धः निषादवान् एव  
काकली संज्ञो भवति। So it is the nī of the Indian music.  
Sivarāma further says: अत्र निषादस्य द्विशुर्तित्वात् अनुदात्ता-  
विष्टवात् च मन्दशक्तानां वीणां प्रयोगे चातुर्थं कल्प्यते। तथा Hence. It  
seems the hero is adducing reasons for his conclusion that it is some *lady* who is singing. The first is  
that the क्रण is नातिस्फुट. The second reason is that  
the song has the काकली as a prominent feature.  
Why a काकलीप्रधान song leads to this inference is  
supplied by what Sivarāma says above. उपवीणयति—  
वीणया उपगायति ('मत्यापाश')—इत्यादिना उप-उपपदात् वीणाशब्दात् णिच्).  
It is a denominative from वीणा. Cf. कादंबरी-गीत्या देवं  
विरूपाक्षं उपवीणयन्तीम् or रु. VII. 33. उपवीणयितुं यतो रुवे. Or  
N. 6.65, Ki. 10.38. द्रष्टुम् अनर्हः not fit for seeing-if  
she is married. *Kanyakās* are usually fit to be  
looked at. It is परकल्प्र that is अनिर्विनीय (Sāk V.)  
गुम्फः a cluster of trees. तमाल Tamāla tree. Its  
bark is very dark. It is used for comparison by  
Sanskrit poets.

The student may note here that the words वन्द्याः  
खलु देवताः does not support a Buddhistic atmosphere  
for this play. संस्कृतं आश्रित्य Women usually speak  
in Prākṛita in Sanskrita dramas. शौरसेनी प्रयोक्तव्या  
तादृशानां च योषिताम्। आसामेव तु गथासु महाराष्ट्री प्रयोजयेत्। Moreover  
a song ought again to be in Mahārāstri. But  
if some special importance is to be shown then a  
different language (i. e. Sanskrit) may be used!  
कार्यतः च उत्तमादीनां कार्यः भाषाव्यतिक्रमः ॥ The *uttama* character  
may speak in Sanskrita. In the Mṛcchakaṭīka  
Vasantasēnā speaks Sanskrit in the 4th and 5th  
acts. The नाव्यशास्त्र says:—भिष्मुचाष्टचराणां च प्राकृतं सम्प्रयोजयेत्।  
बाले ग्रहोपसृष्टे खींणां खीप्रकृतौ तथा ॥ XVIII. 33. It further says,—

नृपपत्न्या भवेत् पात्यं संस्कृतं द्विजसत्तमाः । XVIII. 28. But again नाथिकानां सखीनां च सौरसेन्यविरोधिनी ॥ The following is usually quoted as from Bharata :—योपित्सग्वांबालवेश्याकिंतवाप्तरसां तथा । वैदग्ध्यार्थं प्रदातव्यं संस्कृतं चान्तरान्तरा ॥

I. 13. उत्फुल्लकमलकेसरपरागगौरद्युते भगवति गारि युष्मत्रसादेन मम अभिवाच्छितं प्रसिद्ध्यतु ।

उत्फुल्लानि कमलानि तेषां केसराः तेषां परागः तद्वद् गौरी द्युतिः यस्याः तथा भूते ( हे भगवति ). उत्फुल्ल fully blossomed P.P.P. of उत्फुल्ल P. It is irregularly formed by the Vārttika उत्फुल्लसंफुल्लयोः उपसंख्यानम् ( Pāṇ VIII. 2.55 ). केसराः filaments. “किंजल्कः केसरोऽविष्याम् ”—अमर. परागः pollen. “परागः पुष्परजः ”—अमर. गौरा-री white or yellowish. द्युतिः brilliance. भगवति. Oh divine, venerable one; ( possessed of भग. भग is defined in विष्णुपुराणः ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः त्रियः । ज्ञानविज्ञानयोः चैव षण्णां भग इति द्वेरणा ॥ ) अभिवाच्छितं Desire i.e. the acquisition of a suitable husband. युष्मत् प्रसादेन by your favour. The plural is to include शिव, गणपति etc. in her family. हि According to ममट this Sloka is an instance of निरर्थकत्व ( काव्यप्रकाश VII ). हि cannot according to him mean ‘because’ for no cause or effect is described; it cannot mean ‘certainly’ as it would make Gauri look smaller. It cannot well be taken with प्रसिद्धति as it predicts a future event whose certainty cannot be guaranteed. The त्र of प्रसिद्धतु is again useless as the sense of प्रसिद्धि is not indicated. The epithet उत्फुल्ल is useless as no additional meaning is imparted to Gauri’s powers of granting prayers. Gauri, being of such a complexion does not become more powerful to grant the boon. The plural युष्मत् too is inconsistent when Gauri is addressed in the singular !

अहो गीतं etc. shows wonder. This is necessary according to the Kāvyaprakāśa as there is a transition from the Śānta to the Śringāra. This is facilitated by this inclusion of adbhuta. The hero did not like enjoyment ( Cf. रागस्यास्पदं verse ) and

now he is going to fall in love with Malayavati. यथा नागानन्दे शान्तस्य जीवमूतवाहनस्य अहो गीतम् । अहो वादित्रम् । इत्यद्भुतं अन्तः निवेश्य मलयवर्ती प्रति शृङ्खारो निवेशितः । ( का. प्र. VII )

1. 11. अत्र अमुना दशविधेन अपि व्यञ्जनधातुना व्यक्तिः लब्धा, अयं द्रुत-मध्यलम्बितपरिच्छिन्नः त्रिधा लयः विस्पष्टः, गोपुच्छप्रसुभ्याः तिसः अपि यत्यः क्रमेण संपादिताः, त्रयः तत्त्वौधातुगताः वाद्यविधयः च सम्यक् दर्शिताः ।

This verse gives an explanation regarding the very accurate and scientific playing on the lute by Malayavati. दशविधेन of ten kinds व्यञ्जनधातु-धातु is the actual mode or skill of production.

धातुर्नाम वाद्यवादनर्विधिः

These modes are of four kinds :

विस्तारः करणः चैव आविद्धः व्यञ्जनः नथा ।

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चत्वारो धातवः ज्ञेयाः वादित्रकरणाश्रयाः ॥ नाव्यशास्त्र XXIX. 81.

The व्यञ्जनधातु or the Vyanjana mode is again of ten kinds :—

व्यञ्जनधातुः ज्ञेयः कलतलनिष्कोटितान्यथोन्मृष्टम् ।

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रेफावमृष्टपुष्पानुस्वनितं बिन्दुरुलुबन्धः ॥ नाव्यशास्त्र XXIX. 89

५ ६ ७ ८ ९ १०

The ten kinds are thus defined :—

अङ्गुष्ठाभ्यां तु तन्त्रीणां स्पर्शनं यत् कलं तु तत् ।

वामेन पीडनं कृत्वा दक्षिणेनाहतिस्तलम् ॥ ९० ॥

सव्याङ्गुष्ठप्रहारश्च निष्कोटितमिहोच्यते ।

सव्याप्रदेशिनीधातसुमृष्टम् इति संज्ञितम् ॥ ९१ ॥

सर्वाङ्गुष्ठसमाक्षेपात् रेफ इन्यमिधीयते ।

कनिष्ठाङ्गुष्ठकाभ्यां तु दक्षिणभ्यामधोगतम् ॥ ९२ ॥

तन्त्रीषु त्रिप्रकारं वापि-अवमृष्टं इति स्मृतम् ।

कनिष्ठाङ्गुष्ठसंयुक्तं पुष्पं इति अभिधीयते ॥ ९३ ॥

तलस्थानेऽधरन्यासः तथा-अनुस्वनितं उच्यते ।

गुर्वक्षरंकतन्त्र्यां तु बिंदुः इति अभिसंज्ञितः ॥ ९४ ॥

व्याससमासादेषामनुवन्धः सार्वधातुको ज्ञेयः ।

इति दशविधः प्रयोज्यो वीणायां व्यञ्जनो धातुः ॥

व्यक्तिः a clear exhibition, or manifestation, playing, showing. लयः the time in music. तालान्तरालवर्ती यः स काले लयमुच्यते । It is of three kinds त्रिविधः स च विज्ञेयः द्रुतो मध्यो विलम्बितः । परिच्छित्र characterizes by. द्रुत rapid, मध्य middling, विलम्बित slow. यतयः the pauses. लयप्रश्नितिनिमयो याति: इत्यभिधीयते । सुमा ( plain, level ) स्रोतोगता ( stream-like, or rapid, it is also called स्रोतोवहा ) चान्या गोपुच्छा ( like the cow's tail ) त्रिविधीति सा ॥ गोपुच्छा-पूर्वं लघु मध्ये दीर्घा कमेण पुनः लघुतां प्राप्ता एवंस्वरूपा. It may be the 'प्रथमठाय' as Mr. Karmarkar says गुरुभिर्लघुभित्रैवमपि भावितमक्षरम् । लम्बिता येन भूयिष्ठा गोपुच्छा दक्षिणे यति: ॥ सम्पादिताः accomplished. The variant संवादिताः is good also.

वायाविधयः modes of playing on musical instruments. तत्त्वं भवेत् अनुगतं ओधः च इति निरूपितम् । गीतानुगं त्रिप्रकारं वायं तल्लक्ष्म उच्यते । त्रिविधं गीते कार्यं वादित्रं वैषम् एव वायज्ञैः । तत्त्वं तथायनुगतं ओधो वा नैककरणं तु ॥ Also compare : त्रिविधं वैषमं वायं कर्तव्यं गीतसंश्रयं तज्ज्ञैः । तत्त्वं तथा-अनुगतं ओधः चानेककरणसंयुक्तम् । ( नाव्यशास्त्र 29.102 ) लयताल-

१ २ ३

वर्णपद्यतिगीत्यक्षरभावकं भवेत् तत्त्वं । गीतं च यदनुगच्छेत् अनुगत इत्युच्यत वायम् ॥ १०३ ॥ आविद्वकरणबहुलं उपर्युपरिणामिकं द्रुतलयं च । अनपेक्षिगीतार्थं वायं च-ओधं लुधैः ज्ञेयम् ॥ १०४ ॥ स्थिते तत्त्वं प्रयोक्तव्यं मध्ये चानुगतं भवेत् । द्रुते चौधं प्रयुज्जीयादेष वायगतो विधिः ॥ १०५ ॥ The reading आत्तोया-नुगता" is to be rejected as it does not describe all the three *Vidhis*. The metre is शार्दूलविक्रीडित. It may be noted that this verse is the same as III. 10 in *Priyadarśikā*. [ धातु may mean राग. See राघवमट on शार्कुंतल I-तवास्मि गीतरागेण इति. लय falls under the general category of ताल. Compare the commentary in *Mallikāmāruta*. द्रुत allegro, मध्य Moderate, विलम्बित *Adagio* ]. भर्तृदारिका Princess. राजा भद्रारको देवः तत्त्वुता भर्तृदारिका-अमर. Also 'वाच्या प्रकृतिभिः राज्ञः कुमारी भर्तृदारिका !' दारिका daughter. Cf. the usual taunt दारिका हृदयदारिका पितुः । अग्रहस्त हस्तस्य अग्राणि अग्रहस्ताः fingers The परनिपात ( being placed as a latter member in a compound ) of the word हस्त is to be explained by treating it as a compound of the राजदन्तादि class: it is an आकृतिगण. Or dissolve अप्रः च असं-

हस्तः च ( as a कर्मधारय ) इति समानाधिकरण समाप्तः । हस्ताप्राप्रहस्तयोः युण्युणिनो भेदभेदात् । वामन. When the form is अप्रहस्त we are to suppose an अभेद in the युण and युणिन ( अग्र and हस्त respectively ) whereas if the form is हस्ताप्रहस्त there is भेद [ some dissolve it as हस्तस्य अग्रं and resort to वा आहितार्यादिषु which really applies to Bahuvrihi compounds; but is made to serve *tutpurush* cases for justifying the पूर्वनिपात of अग्र ]. साधिक्षेपम् scornfully, with disapprobation. हज्जे a particle used in addressing a female servant—हण्डे हज्जे हलाह्लाने नीचां चेटी सख्या प्रति—अमर एतावन्तं कालं—अत्यन्तगंयोगे द्वितीया. कन्यकाजनेन दुष्करैः कन्यका is unmarried. कन्या एव कन्यका. The Nirukta derives कन्या—कमनीया भवति: क्र इयं नेतव्या इति वा कमनेनानीयते इति वा, कमतेर्वाय्यात्कान्तिकर्मणः ( IV. 15 ) ‘कन्या त्वजातो-पयमा सुलज्जा नववौवना’—विद्यनाथ. An unmarried girl. अनुकम्पाहाः कन्याः कन्यकाः ( अनुकम्पार्थ कन् ). कन्यका is also a technical term for a girl ten years old. अप्तवर्षी भवेद्वौरा नववर्षी तु रोहिणी । दशमे कन्यको ग्रोक्ता अत ऊर्ध्वं रजस्त्वला—शब्दकल्पद्रुम. कन्यकाजन is simply ‘a maiden’. The word कनीयम् must have been formed from कन्य. [ Also see Apte under कन्यका where he considers कन्यका as a variety of नायिका in dramas. Cf. भा. द. ] नियमाः च उपवासाः च तैः नियम is a त्रता-vow. नियमो मन्त्रणायां च प्रतिज्ञानिश्चये व्रते—मेर्दिनी उपवासः a fast. There is a reading उपासनः which is also good. निदोषं, दर्शनाः. Because they are not married. निदोषं दर्शन यासां ताः. One must not look at another's married wife. This very expression is found in the Priyadarśikā II. The प्रतिज्ञायैगंधरवाण in Act III has also a similar idea. बालभावे या सुलभा लज्जा साक्षसं च तम्मात् ( लज्जा च साक्षसं च तयोः समाहारः ) ; fear. भीतिर्भीः साक्षसं भयम्—अमर. तमालान्तरेण from behind the *tamala* tree. There is a variant लताजालान्तरेण which would mean “through a hole in the thicket of creepers.” अन्तरसवकाशावधि परिधानान्तर्थभेदतादध्येयं—अमर. विज्ञान special knowledge, practical skill. Cf. प्रयोगविज्ञान in शाकुतल.

नागकन्यका a Nāga damsel; a girl of the Nāga race. It is evident from the following verse that Jimūtavāhana considers her to be a denizen of *pātala* The Nāga females were reputed for their

beauty. Arjuna had married Ulūpi from these races. The Nāgas are mentioned separately in the Bhagavadgita (सर्पाणमस्मि वासुकिः । अनन्तश्चास्मि नागनाम्, X.28,29.) and are differentiated from Sarpas. However our text seems to regard them as identical, even with the Mahābhārata which relates the episode of Vāsuki being elected the king of the nāgas: अनन्तेऽभिप्रयते तु वासुकिः स महाबलः अभ्यषिच्यत नगैस्तु दैवतैरिव वासवः ॥ (आदिपर्व 36). It is doubtful from the description ( later in this drama ) of Saṅkhacūḍa if the poet had the Nāgas of the Assam regions in mind. It seems to have been a race which must have worshipped the serpents. It might be useful to know that the word *nāga* is also derived from *nagna* ( naked ) and the word *nāga* is also found in the Buddhist and Jain literature. Another school of thought derives the word from *naga* ( a mountain ). The student who is more interested in pursuing this subject may read "Golden Bough" by Frazer or "Serpent Worship." In the Mahābhārata Arjuna seems to have driven out the Nāgas from the Khāṇḍava forest in retaliation of which probably *Takṣaka* later killed his grandson Parīkṣit. *Takṣaka* also helped *Karṇa* against the Pāṇḍavas. Later on Janamejaya performed the "Sarpa-sattra" killing thousands of these *nāgas*, when *Takṣaka* sought Indra's intervention and survived ! The *Sarpas* were 'Poisonous' (*savisa*) i.e. they troubled the Aryans and the *nāgas* were (*nirvisa*) non-poisonous i.e. harmless. *Vāsuki*, *Takṣaka* belonged to the former while *Ananta* and *Śeṣa* belonged to the latter. The *Rajatarāṅgini* mentions *Nāgas* and *Nāga* princesses. The *Lalitavistara* and *Mahavamsa* also refer to the *nāgas*. The Viṣṇu *Purāṇa* and the Bhāgavata *Purāṇa* refer to the 'nine' *Nāga* kings. Coins of some *Nāga* kings are available and the king *Gaṇapati Nāga* was a contemporary of *Samudragupta*. These *nāgas* seem to have reigned at Padmāvatī ( modern Narwar or Nalwada in Malwa ). The first king of Kashmir

was a Nāga-king, *Nila*. In the 7th century the Karkoṭa family ruling in Kashmir was a nāga family. Negapattam, Nagpur, Nagaon, Nagor and such other words must point out to the former Nāgas regimes. The Nāgas may have been a race from the South and must have later spread in the North in Kashmir and the Himalayas. The Ma-hars are probably ( if philological equation of Nāka-Nākha = Nāga is correct ) descendants of the Nāgas. विद्याधर्स are followers of Indra of whom several persons were kings. It is known that there used to take place inter-marriages between men and Vidyādhara-s. They were known as *Kāmarūpiṇah*, *Khēcaras*, *Nabhascarus*, *Priyamvadas* etc. Some more imformation regarding Vidyādhara-s can probably be culled from the *Bṛhatkathā*. सिद्ध also a class of semi-devine beings. Were they possessed of the eight 'siddhis'?

I. 15. यदि इयं स्वर्गस्त्री तत् हरे: चक्षुःसहस्रं कृतार्थम् अभवत्, नागी चेत् अस्या: मुखे सति रसातलं शशभूता न शन्यं, इयं विद्याधरी चेत् नः जातिः सकलाः-न्यजातिजयिनी, यदि सिद्धान्वयजा स्यात् ततः त्रिभुवने सिद्धाः प्रसिद्धाः ।

स्वर्गस्त्री a damsel of heaven. हरे: of Indra. Indra is reputed to possess a thousand eyes. They are ascribed to the curse of Ahalyā ( wife of Gautama ) whom he ravished. There is another account in the *Ādiparvan* where we are told ( adhyāya 231 ) that these eyes were due to Indra's wishes to see *Tillottama* about whom there was quarrel between *Sunda* and *Upasunda*. This is a travesty of the original Vedic account of the pursuit of Dawn by the sun in *Rgveda*. Indra had no occasion to use his eyes for want, obviously, of so beautiful an object. Therefore if this lady happens to be a divine lady then *Indra* will have the fruit of possessing the thousand eyes. *Indra* is shown to go after women and to be an inveterately lewd person. Cf. *Kumārasambhava* III. 7 and 8. कामेकपत्नी-व्रतदुखशीलां लोलं मनश्चारुतया प्रविष्टां । नितम्बिनीमिच्छासि मुक्तलज्जां कण्ठे स्वयंग्राह

निष जबाहुम् ॥ क्यासि कमिन्सुरतापराधात्पादानतः कोपनयावधूतः । यस्याः करिष्यामि द्वाद्युतापं प्रवालशश्याशरणं शरीरम् ॥ नागी a *Nuga* female. If the lady belongs to the *Nuga* race, then *Rasātala* would have a moon surely. The idea is that *Rasātala* is without a moon. So with this lady's face the need for the moon is more than fulfilled. The *nāgas* are said to be residents of *Pātala* (i.e. *Rasātala*) nether regions which are dark. *Vāsuki* reigns over them. शशं विभर्ति इति शशभृत् the bearer of the hare. The spots of the moon are held by men to represent various figures. There is a 'man' in the moon. So there is a 'hare'. The following Sanskrit-verse gives some of these conceits—अङ्क केऽपि शशङ्किरे जलनिधेः पङ्क परे मेनिरे सारंखं कर्तिचिच्च संजगदिरे भूच्छायमैच्छन्परे । इन्दर्याद्विलितेन्द्रनी-क्षकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिष्यमाचक्षमहे ॥

जातिः race, family. नः our. Jimūtavāhana belonged to the Vidyādhara race; hence the 'नः सकलासु अन्यासु जातिषु विजयिनी ।' Our race has stood victorious among all others. By the skill in music and the great unparalleled beauty of this maiden the Vidyādhara, if she belonged to them, are a pre-eminent race now. विद्याधरस are so called because they are supposed to possess गुटिकाब्जनादि विद्या. सिद्धानां अन्वये जायते असौ. अन्वय is race or family. 'अन्ववायोऽन्वयो वंशो'—अमर. त्रिमुखने-त्रिषु मुखनेषु (समाहारः). The Siddhas, if she were born of them, would now become far-famed; so far they were little known [प्रसिद्ध �embellished (also)]. Her beauty would make them illustrious. There is व्यतिरिक्त in the 2nd line; and संदेह in the whole verse.

This verse contains what is technically known as the bija of Śringāra which is to be found in the first three acts. दिष्या fortunately, 'दिष्या समुपजोषं चेत्यानदे'—अमर. गोचरे in the range of ; मन्मथ love. The Vidūṣaka is now glad that the hero who was so far only pursuing a meditative and philosophical attitude has after all this long while now come to think of love. भोजनं अभिनीय The Vidūṣaka now wistfully looks forward to a grand dinner since the Prince was sure to marry. The Vidūṣaka is shown to be

fond of good food. Cf. the Vikramorvaśiya, III ( सर्वत्रौरिकस्याभ्यवहार्यमेव विषयः ) where the Vidūṣaka compares the crescent moon to a broken sweet-ball ! The Ratnāvali contains references to his gluttony ( मोदकs, Act. I IV ). In the Śākuntala also we have किं मोदकस्वादिकायाम्—( Act. I ). In the Svapnavāsavadattam this gay Brahmin also thinks of eatables and has a good word for Vāsavadattā because she gives him dainty food. ( Act IV—प्रकृतिमधुरमुकुमाराणि मोदकस्वाद्यानि etc. ). The Vidūṣaka in the Mālavikāgnimitra is very fully drawn. His epicurean habits are referred to in act II ( पानभोजनं त्वरितमानय ) there. ननु भणामि repeated from before as there was no reply from Malayavati. अकृताह्नादायाः न कृतः आह्नादः यथा who did not show pleasure or favour or अकृतः आह्नादः यस्याः who was not pleased. हृज्ञे—नेत्राः आमन्त्रणम्. Cf. The Nātyasāstra. समानाभिस्तथा सख्यो हलभाष्याः परस्परम्। प्रेष्या हृज्ञेति वक्तव्या लिया या तृतमा भवेत् ॥ अविक्षिप् treat with disrespect. जानामि I know. विज्ञानातिशय superior skill. असाधारण uncommon, extraordinary. चक्रवर्ती—( चक्र = राजमण्डलं वर्तयति इति ) an emperor, one who rules over a circle of kings. Or चक्र the region from sea to sea ( आसमुदक्षितीश ). The student is probably aware of the pun : तत्र तन्वि कुचौ एतौ नियतं चक्रवर्तिनौ । आसमुदक्षितीशोऽपि भवन् यत्र करप्रदः ॥ ( उद्घट ) Cf. वस्त्रियी बलं सैन्यं चक्रं चानीकम्—अवियाम् ” and “ चक्रं राष्ट्रे ”—अमर. The word विद्याधरचक्रवर्ती here prognosticates the future state of the hero. [ It may be incidentally mentioned that Chakravartī also means one on whose palm the Cakra ( Viṣṇu's discus ) sign is observed, according to the Viṣṇupurāṇa ]. पाणिप्रदाणं taking the hand in marriage. This is an extremely old practice. वरः There is a pun here, ( 1 ) Boon. ( 2 ) Chosen husband. तपोभिः इष्यते यः तु देवेभ्यः स वरो मतः ( a boon ). वियते असौ a husband. भर्तृदारिका--वाच्या प्रकृतिभी राज्ञः कुमारी भर्तृदारिका, a princess. अवसरः occasion, opportunity. भवत्यै—‘ नमः स्वस्ति—’ इत्यादिना चतुर्थी । The heroine is to be addressed as भवती by the Vidūṣaka : वरेद् राज्ञी च चर्टी च भवतीति विद्युषकः । वर एव the pun is continued on the word ‘vara’ in the conversation. ते means तत्र and तुभ्यम् here. The Vidūṣaka wants to show that he has

heard their conversation. अपवार्य-रहस्यं कथ्यतेऽन्यस्य परावृत्याप-वारितम् । ( द. रू. ). It may mean literally ‘having prevented or concealed others’. The third party is not supposed to listen to it.

अनन्यसहशा-अन्येनसहशी न भवति तथा-distinct from others unparalleled.

I. 16. तरलायतलोचने श्वसितकम्पितपीनघनस्तनि, इयं तनुः तपसा एव अलं श्रमं गता, संभ्रमकारिणि पुनः किम् इति खिद्यांस ।

तरले आयते च लोचने यस्याः सा तत्संबुद्धिः । श्वसितेन कम्पितौ पीनौ घनौ स्तनौ यस्याः तादृशि ( स्तनशब्दात् ‘स्वाङ्गाच्चोपसर्जनाद्’-इत्यादिना हीप् ). संभ्रमं करोनि इति, संबोधने रूपम्. The eyes of the lady are both तरल and आयत, signs of beauty. They are tremulous or unsteady and long. As the poet is now entering on a description of *Sṛṅgāra* the description in the next adjective is apt. अलं enough. The eyes etc. provide the *uddipana*. The flattering words are the *anubhāva*. The *utukuṇṭha* that is displayed is the *Vyābhicarī*. This verse describes the *Pūrvānurāga* of the hero :—

श्वणाद् दर्शनाद् वापि मिथः संरुद्धरागयोः ।

दशाविशेषो योऽप्राप्तौ पूर्वरागः स उच्यते ॥

द्रुतविलम्बित metre. If the reading is कि खिद्यते it is a case of an impersonal construction.

*Vidūṣaka*'s speech in भवति...सम्भाव्यते is a clear pointer to his desire to delay the departure of the heroine. पठितविद्या etc. This is a usual trait of the *Vidūṣaka* who is shown to be a very forgetful creature. So his ‘*Vidyā*’ can at the most be retained for a while, a *muhūrta* at the longest! He can thus cause her to be there just for a while. वाङ्मात्रेणापि see the quotation from *Manusmṛti* given previously where वाक् चतुर्थी च सुनृता is mentioned as always present in the houses of gentlemen. ( वाक् एव वाङ्मात्रम्-मयूरव्यंसकादित्वात् समाप्तः ). सम्भाव्यते is honoured. अनुरज्यते feels glad. प्रतिपत्तौ मूढा. प्रतिपत्ति “ knowledge of what must be done.” “ प्रतिपत्तिः पदप्राप्तौ प्रकृतौ गौरवेऽपि च ”—मेदिनी. Honour.

महान् अनुभावः यस्य तस्मिन् A personage, a great person. परिहासः शीलं यस्याः सा given to jest, jocular. तप्सः an ascetic. It would be seen by the student that a sort of close resemblance is to be found in this Act and the first Act of the Śākuntala. This way of introducing the ascetic is hardly elegant. But see how the ascetics are introduced to the king Duṣyanta in the Śākuntala. The entry of a character must be suggested according to Bharata : नासूचितः पात्रप्रवेशो भवेत् संभावयिष्यति will think, dub me ! कुलपति is a teacher who teaches ten thousand ascetics: he gives them food and shelter. मुग्निनां दशसाहस्रे योऽन्नदानादिपोषणात् । अथापयति विपर्विरसौ कुलपति: स्मृतः ॥ He was the head of this vast group. The student would find that he corresponds to the head of a teaching University as it were. युवराज heir-apparent. भविष्यत् the future. मल्यवत्या: has to be connected with वर in वरहेतोः a compound. It thus becomes a case of what is technically called एकदेशी अन्वय. वरहेतोः for the sake of choosing of a groom, to find out his suitability as a husband of Malayavati. सवन् bathing, bath; सवनं त्वधरे र्वाने सोमनिदर्ल्लेश्यि च-मेदिनी ; [ मध्यं च तदूदिनं च ( an aluk ) ]. There are three baths प्रातःसवन्, माध्यंदिनसवन्, and तृतीय नवन्. Compare the छांदोग्य-ब्रह्मवादिनो वदन्ति यद्वसुनां प्रातःसवनं छाणां माध्यंदिनं सवनमादित्यानां च विशेषां देवानां तृतीयं सवनम् । As सवन् refers here to Malayavati we should take it in the sense of a bath and not as an offering etc. आकार्य ( आकृ causal ) having called. पांसुल ( also written as पांशुल ) ( पांसव विद्यन्ते अस्मिन् इति पांसुशब्दात् लच् प्रत्ययः ) full of dust, dusty. लच् is added to the सिध्मादि group and we get सिध्मल, शीतल, पांसुल-etc. The द्विरूपकोश gives both पांसु-शुः— 'तालव्या अथ दन्त्याश्च शम्बशूकरपांशवः'. प्रकाशनि चक्रस्य चिह्नानि यस्याः where the cakra sign is clearly visible. The foot-prints showed the mark of the cakra ( see next verse ). पदवी line of foot-prints; पदपंक्ति row of footsteps. पदं शब्दे च वाक्ये च व्यवसायप्रदेशयोः । पादतश्चिह्नयोः स्थानत्राणयोरड्कवस्तुनः ।— मेदिनी. महानुभावस्य In a compound महत् is changed to महा according to 'आन्महतः—'.

I. 17. मूर्धनि इंशः उष्णीषः स्फुटः विभाति, भुवोः अन्तः इयम् ऊर्णा, ताम् शानुकारि चक्षुः, वक्षःस्थलं हरिणा स्पर्धते, यथा च इदं पदद्वयं चक्राङ्कं तथा अर्यं कःअपि विश्वाधरचक्रवर्तिपदवीम् अप्राप्य नो विभास्यति. मन्ये ।

उष्णीषः A mark of lines on the forehead left by wearing of a crown; (or) curly hairs coiled round the head resembling a crown. 'उष्णीष इति उष्णीषबंधने ललाटोपरि पट्टबन्धरेण कथ्यते'—शिवराम in विमणिणी. It is therefore better taken as the *samudrika* mark. उष्णीषस्तु शिरोवेषे किरीटे लक्षणान्तरे—मेदिनी. It shows that the possessor will be a king who will wear the crown. ऊर्णा circle of hair between the eye-brows. ऊर्णा मेषादिलोक्त्रि स्यात् आवर्ते चान्तरा श्रुतोः—अमर, or ऊर्णा भूमध्यगावर्ते तन्तौ मेषादिलोमसु. श्रुतोः अन्तः in between the eye-brows. तामरसानुकारि ( तामरसं अनुकरोति तच्छीलम् इति ) that imitates a lotus. पट्टकेल्हं तामरसम्—अमर. It is compared to a lotus because it extended to the ear and was red. वर्षःस्थलम् The broad chest. हरिणा with that of a lion शिवराम takes it to mean विष्णु by suggestion. करद्वयः is not a good variant for पदद्वयः. The *tāpasa*, *Sāndilya*, cannot find it out from a distance. चक्राङ्कं च यथा. यथा should in fact be taken with each line--as all the characteristics show the *chakravartitva*. The बुद्धचरित has चक्राङ्कपादं स तथा महर्षिर्जलावबद्धाङ्गुलिपणिपादम् । सोर्णभूवं वारणबस्तिकोशं सर्वास्त्रमयं राजसुतं ददर्श ॥ I. 65. The *Lalitavistara* has उष्णीषशीर्णो महाराज सर्वार्थसिद्धः कुमारः । ऊर्णा महाराज सर्वार्थसिद्धस्य भूवोर्मध्ये जाता हिमरजतप्रकाशा सिंहपूर्वार्थकायपादतलयोर्महाराज सर्वार्थसिद्धस्य कुमारस्य चक्रं जाते etc. Cf. also the *Sāmudrika*—

अतिरक्तः करो यस्य ग्रथिताङ्गुलिको मृदुः ।  
चापाङ्कुशाङ्कितः सोऽपि चक्रवर्ती भवेद् ध्रुवम् ॥  
भूवोर्मध्ये यस्य रोम भालूष्वै सुविस्तृतः ।  
करे च चरणे चिह्नं चक्रादि स हि राज्यभाक् ॥

The verse contains the अनुमान अलङ्कार. The अनुमान would be like this :

अयं युवा लप्यमानचक्रवर्तिपदः ।  
उष्णीषादि चक्रवर्तिलक्षणोपेतत्वात् ।  
दुष्प्रन्ताशीशुभरतादिवत् ।

नो विश्राम्यति would not rest. वर्तमानसामीप्ये वर्तमानवद्वा—इति वर्तमान समीपे भविष्यति लद् । पदवी place, title, post. This verse is repeated in the V Act ( V. 32 ). The metre is शादूलविकीर्तित.

अथवा कृतं etc. occurs in Śāk. I. कृतं enough of. चिरात् ॥  
 ( विधिविधाने दैवे च—अमर ). This is a usual assumption. One does not know if one is to draw the conclusion that marriages were unhappy or unequal and therefore once in a while Brahmā has succeeded in bringing together a pair of unqualified equality. Cf. शाकुत्तल-समान-यस्तुत्यगुणं वधूवरं चिरस्य वाच्यं न गतः प्रजापतिः V. 15. Compare also रघु VII. 14. परस्परेण स्युहृण्यशोभं न चेदिदं द्वंद्वमयोजयिष्यत् । अस्मिन्द्वये रूप-विधानयत्नः पत्युः प्रजानां वित्थोऽभविष्यत् ॥ Also कुमारसंभव VII. 66. अभ्युत्थान rising to greet. सर्वस्याभ्यागतो गुरुः । One who has come is higher ( i. e. deserves a higher consideration ) than all. The verse in full is

गुरुः अग्निः द्विजातीनां वर्णनां ब्राह्मणो गुरुः ।  
पतिरेको ग्रहः च्छीणां सर्वस्याभ्यागतो ग्रहः ॥

अनुरूपमर्तुगमिनी ( Cf. शाकुन्तल [V गन्धर्वण विवाहेन निवृत्तकल्याणा शकुन्तला अनुरूपमर्तुगमिनी संवृत्ता ] अनुरूपं भर्तरं गच्छति इति ( अनुरूपः रूपस्य योग्यः ). राजपुत्रि is dropped by one of the manuscripts, which is better, but may be a later emendation.

१८. एकतः गुरुवचनम् अन्यतः दयितदर्शनसुखम् इति गमनागमनविमुङ्गं मे  
हृदयं अद्यापि दोलायते ।

The heroine now must obey the ascetic's call for the mid-day bath; but at the same time she desired to enjoy the pleasure of the sight of her lover. In this quandary she finds herself and hence is unable to decide what she must do, whether she should go or stay. दधितस्य दर्शनात् जातं सुखं. गमनं च अगमनं च तयोः विमूढम्. A similar idea we have in the *Sākuntala*-इतस्तपस्विकार्यभितो गुरुजनाज्ञा । and also कृत्ययोर्भिन्न-देशत्वाद् द्वैधीमवति मे मनः II. 17. It has been argued by some that this verse (18) is spurious. However considering that our dramatist does want to imitate the *Sākuntala* wherever he can it would appear to be genuine. The metre is आर्या.

I.-19. जघनाभोगभरमन्थरया अनया अन्यतः अपि ब्रजन्त्या मे हृदये पदं निहितम् ।

जपनय आभोगः तस्य भरेण मन्थरं यानं यस्याः सा तथा जपनं The hips and the loins. 'पश्चात्तिम्बः लीकट्याः क्षीबे तु जधनं पुरः'—अप्र. आभोगः *expansio*. अन्यतः There is विरोधाभासः. The lady

has established a place for herself in his heart; and she is physically going. Hence the विरोधाभास. मन्त्र slow. भर weight. Cf. मेघदूतः 'ओणाभारादलसगमना'. The student may note that the विरोधाभास is removed by taking पद to mean the 'impression' of love. There is अनुप्रास and यमक in the first line; असङ्गति in the second, all making for a संसृष्टि.

प्रेक्षितव्यम् the object of sight; what deserved to be seen. So श्रोतव्यम् what deserved to be heard. (This is the conversation before the Gauri about the 'Vara' between the maid and princess Malayavati.) अहः मध्यं मध्याहः एकदेशिसमासः, 'अहोह एतेभ्यः-' इनि अहन् शब्दस्य अहादेशः । मध्याहस्य सूर्यस्य किरणैः सन्तापः तेन द्विगुणितः धमधमायते rages fiercely. It is an onomatopoeia. It is a sound made by the bellows blowing. In the Mālavikāgnimitra we have the Vidūṣaka saying :—दृढं खलु विपणिगतकन्दुरिव म उदरान्तरं दद्यते II. The Vidūṣaka always refers to his gluttony and voracious hunger. He is unable to bear his hunger. Cf. शाकुन्तलः कथं बुभुक्षया खादयितव्योऽस्मि । VI. अपि shows that the Vidūṣaka would at least get these bulbs, roots and fruits with the ascetics if nothing more sumptuous is available. अये etc. This is similar to अग्निदर्शिका. सहस्रं दीधितयः ( rays ) यस्य the sun. भातुः करो मरीचिः श्रीपुंसयोदार्थितिः त्रियाम्—अमरः मध्यम् the accusative is in accordance with अधिशीलस्थासा कर्म !

I. 20. तापात् तत्क्षणघृष्टचन्दनरसापाण्डू कपोलौ वहन्, संसक्तौः निजकर्ण-  
तालपवनैः संवीज्यमानाननः हस्तोजिङ्गतैः शीकरैः विशेषसिन्कहृदयः एषः गजानां पतिः  
संप्रति गाढायलकदुःसहां दशां इव धते ।

तत् क्षणे घृष्टानि चन्दनानि तेषां रसेण आपाण्डू कपोलौ. निजस्य कर्णैतयो  
तालः तस्य पवनैः संवीज्यमानम् आननम् यस्य तादृशः. विशेषेण सिंकं हृदयं येन  
तादृशः. हस्तेन उजिङ्गतैः. गाढम् आयलकम् तेन दुःसहाम्. तापात् ( is to be  
connected with each one of the following lines too ). On account of the noon-day heat. तत्क्षणं at the very  
moment when the heat was felt by him at his temples. आपाण्डू slightly white. संसक्तौः continuous.  
कर्णताल is the flapping of the ears. तालः "करत्तलेऽहं गुष्टमाय-  
माभ्यां च सम्मिते । गतिकालक्रियामाने करास्फाले द्रुमान्तरे "—मेदिनी. ताल

means the striking of the palms of the hands on one another to mark time in music, hence the other meanings. सिंक sprinkled. हस्तः trunk of the elephant. 'हस्तो नक्त्रमेदे स्यात् करेशकरयोरपि'—विश्व. शक्तिः spray, particles of water. 'शीकरोऽस्तुकुण्ठः स्मृताः'—अमर. हृदयं chest. 'हृदयं मन उरसो'—विश्वः. गाढायलक Deep longing. 'स्यात् आयलकम् आप्यायं उत्कण्ठोत्कलिका रतिः'—अमर. Here there is an inunendo. The *Gajapati* is to be taken to mean a hero longing for his beloved. On account of the heat ( of the *anangajvara* अनङ्गज्वर ) the hero is compelled to use sandal paste on his cheek for cooling down the heat. Finding that the sandal paste is of no use the hero has to get a fanning by his servants to bring down the heat. Again the hero has also to use spray to wash his hands and feet etc. for the same purpose. दशा is to be interpreted as कार्मीजनदशा in this case.

This verse suggests *Vipralambha* in the case of the hero ( that is to be depicted in the 2nd Act). The verse is in the शार्दूलविकीर्तिः. For गाढायलक there is another reading ग्लायलकलक where ग्लायलक is a tree. Its leaves or twigs are eaten by the elephants. Its meaning would be—" as intolerable as the fading Sallaka ( tree )". The reading has no propriety. The इति cannot be connected. इति प्रथमोऽङ्कः—इति shows the end of the Act. अङ्क is thus defined :—

अङ्क इति रुदिशब्दो भावैश्च रमैश्च चिह्न्यत्यर्थान् ।  
 नानाविधानयुक्तान् यस्मात्स्माद् भवेदङ्कः ॥  
 यत्रार्थस्य यमासिर्यत्र च वीजस्य भवति संहारः ।  
 विच्चिदिव लप्तविन्दुः सोऽङ्क इति सदावगन्तव्यः ॥  
 एकं दिवमप्रवृत्तं कार्यं त्वङ्केऽथ वीजमधिकृत्य ।  
 रङ्गं ये तु प्रत्ययाः सर्वेषां तत्र भवति निष्कान्तिः ॥ नाव्यशास्त्र ॥ २० ॥

The साहित्यर्दर्शन thus says about an अङ्क :—

प्रत्यक्षनेतुचरितो रसभावमसुज्वलः । भवेदगूढशब्दार्थः शुद्रचूर्णकसंयुतः ॥  
 विच्छिन्नावान्तरकार्यः विच्छिन्नत्पंलमविन्दुकः । युक्तो न बहुभिः कर्यैर्वीजसंहृतिमात्र च ।  
 नानाविधानसंयुक्तो नातिप्रत्ययवान् । आवश्यकानां कार्याणामविरोधाद्विर्निर्मितः ॥

नानेकदिननिर्वर्त्यकथया संप्रयोजितः । आपनानायकः पत्रैर्युतविश्वरैस्तथा ॥  
 दूराहानं वधो युद्धं राज्यदेशादिविषयः । विवाहो भोजनं शापोत्सर्गी मूल्यू रतं तथा ॥  
 दन्तच्छेयं नक्षच्छेयमन्यद् वीडाकरं च यत् । शयनाधरपानादि नगराद्यवरोधनम् ॥  
 स्नानानुलेपने चैर्भिर्विजितो नातिविस्तरः । देवीपरिजनादीनाममात्यवर्णिजामपि ॥  
 प्रत्यक्षचित्रचरितर्युक्तो भावरसोद्भवैः । अन्तर्निष्कान्तनिष्किलपात्रोऽङ्क इति कीर्तिः ॥  
 | ( सा. द, ६ )

While the दशरूपक has :—

यदा तु सरसं वस्तु मूलादेव प्रवर्तते ॥ २९ ॥  
 आदावै तदाङ्कः स्यादामुखाक्षेपसंश्रयः ।  
 प्रत्यक्षनेतृचरिता बिन्दुव्यासिपुरस्कृतः ॥ ३० ॥  
 अङ्को नानाप्रकारार्थं संविधानरसाश्रयः ।  
 अनुभावविभावान्यां स्थायिना व्यभिचारिभिः ॥ ३१ ॥  
 गृहीतमुक्तेः कर्तव्यमङ्गिनः परिपोषणम् ।  
 न चातिरसतो वस्तु दूरं विच्छिन्नतां नयेत् ॥ ३२ ॥  
 रसं वा न तिरोदध्याद्रस्त्वलंकारलक्षणैः ।  
 एंको रसोऽङ्कारितर्यो वीरः शृंगार एव वा ॥ ३३ ॥  
 अङ्कमन्ये रसाः सर्वे कुर्यान्निवृहणेद्भुतम् ।  
 दूराधीनं वधं युद्धं राज्यदेशादिविषयम् ॥ ३४ ॥  
 संरोधं भोजनं स्नानं सुरतं चानुलेपनम् ।  
 अम्बरग्रहणादीनि प्रत्यक्षाणि न दर्शयेत् ॥ ३५ ॥  
 नाथिकारिविधं क्वापि त्याज्यमावश्यकं न च ॥  
 एकाहाचरितैकार्थमिथ्यमासननायकम् ॥ ३६ ॥  
 पात्रैविचतुरैङ्क तेषामन्तेऽस्य निर्गमः ।  
 पताकास्थानकान्यत्र बिन्दुरन्ते च वीजवत् ॥ ३७ ॥  
 एवमङ्काः प्रकर्तव्याः प्रवेशादिपुरस्कृताः ।  
 पश्चाङ्कमेतदवरं दशाङ्कं नाटकं परम् ॥ ३८ ॥

It would be marked that there should be an *amukha* at the beginning of the act; there should be the hero portrayed in action, there should be various *rasas* in the story, properly having the *anubhāva*, *vibhāva*, *Stayibhāva*, *Vyabhicāribhāva* etc. The main plot must not however be lost sight of in portraying the *rasas*; there should be one

chief *rusa* to which all others should be subservient; in the *nirvahana* (catastrophe) *adbhuta* should be employed; long travels, death, war revolution, sieges, dinners, baths, sexual acts, anointing, changing of clothes should not be shown directly on the stage. The death of the hero must not be shown. The matter of the Act should extend for as much as a day. There should be three or four characters who should all make an exit at the end of the Act. A drama should not have less than five and more than ten acts.

The student should find out if at the end of the play all these characteristics are found fulfilled.

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## ACT II

After a few days, may be a month after the first Act, the second Act opens. The conversation between the maids in the pravēśaka shows us that the heroine is suffering from love-fever. Mitrāvasu, heroine's brother, is sent to arrange her marriage with Jīmūtavāhana, but he seems to have not still reported about it. The heroine has asked one of her maids to get the sandal-bower ready, where she desires to spend her day.

यथा stands at the beginning of a speech. हैं Cf. हलेति सदरी, प्रेषा हैं, वश्याज्जुका तथा'—विश्वनाथ. मनोहरिका. A proper noun, name of the maid. चिर्यति delays ( चिरशब्दात् तत्करोति-शति यिन् a denominative from चिर ). आर्य used here for showing respect to the elder brother. The repetition shows more haste. लघु quickly. 'लघु क्षिप्रतरं हृतम्'—अमर. चतुरिका another proper noun.

कुमुमानां अवचयः तेन यः परिश्रमः तेन निःसदम् शरदि आतपः तेन जनितः वालानि कदल्याः पत्रानि तैः परिक्षिसः तीस्मन्. अवचय This word shows that the flowers would have to be collected by a stick etc. and are not within easy reach. If they are easy to get, we have the use of the form अवचाय. The घनभाव ( absence of the termination घञ् which causes Vriddhi of the radical vowel ) gives us that sense. Cf. हस्तादाने इत्येतनं प्रत्यासीतिः आदेयस्य उपलक्ष्यते । हस्तादाने किम् । व्रश्याग्रस्थानां फलानां ( or कुमुमानां as here ) यथा प्रचयं करोति । The poets have often disregarded this rule. Cf. शाकुंतल—ततः प्रविशतः कुमुमावचयं अभिनयन्त्यौ सख्यौ (IV) while the शिशुपाल वय has VII. 71. अविरतकुमुमावचायस्वेदात्. शरद् season extends over the months of Āsvina and Kārttika, say in October and November. October heat is well-known all over India i.e. Bhārata. बाल very young. The word is meant to emphasize the coolness. परिक्षिसः surrounded by. i.e. covered with. चन्द्रमणि moonstone which is supposed by poets to ooze out at the sight of the moon It is also called चन्द्रकान्त.

Cf. द्रवति च हिमरदमावुद्रते चन्द्रकान्तः—उत्तरराम VI. संतापः heat. the Cetī properly says that this 'heat' would only grow in the bower! प्रवेशकः the interlude. There is another interlude called the विष्कम्भक. The प्रवेशक is thus defined in the दशरथपक-वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः । प्रवेशकस्तु नायाङ्के नीचपात्रप्रयोजितः । It is one of the five अर्थप्रक्षेपकs the other being: विष्कम्भक, चूलिका, अङ्गास्य and अङ्गावतार. The सा. द. (VI) defines the प्रवेशक thus : प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः । अङ्गद्रव्यान्तावेशयः शोपं विष्कम्भके यथा ॥

Both the Pravēśaka and Viṣkambhaka introduce an act to give information to the audience regarding past or future events not depicted on the stage. They also refer to happenings between two Acts. The Pravēśaka employs only *nīca* characters, while the Viṣkambhaka (or Viṣkambha) may have purely *Madhya*, and *nīca* characters; the pravēśaka can never come at the beginning of the Ist act; a Viṣkambhaka may occur there. (A Viṣkambhaka occurs in the IVth Act in this play.)

## MAIN SCENE

The lovesick Malayavatī goes to the sandal-bower Caturikā is keeping company. Jimūtavāhana along with the Vidūṣaka comes to this place. The maid and Malayavatī get behind an *asoka* tree to overhear these gentlemen. Jimūtavāhana relates his dream to the Vidūṣaka and desires to draw her likeness on a crystal slab. Malayavatī gets disappointed not knowing that she is the object of his love. At this juncture Mitrāvasu steps in to offer his sister in marriage to the hero at the behest of his father. Jimūtavāhana is inclined to reject and Vidūṣaka directs Mitrāvasu to the hero's father. Malayavatī now convinced apparently of her disappointment desires to hang herself by the neck and sends her maid away. The maid has been concealing near by. She screams for help. Jimūtavāhana, grasping Malayavatī's hand cannot

allow her to hang herself. There is enough of heart searching. The picture drawn on the crystal slab is seen by Malayavati who is now convinced of her error of judgment. A maid comes and tells now of the approval of Malayavati as his daughter-in-law by Jimūtaketu, Jimūtavāhana's father. The nuptials follow on that very day.

तदा at the Gauri temple meeting. परामुखीकृत्य a चिव form. आत्मंभरित्वम्—आत्मानं विभर्ति इति आत्मंभरिः—“ फलंग्राहः आत्मंभरिः च ” ( आत्मन्+भू+इन् ) तस्य भावः तत्त्वम्. ‘ आत्मंभरिः कुशिम्भरिः स्वोदरपूरके ’—अमर. Selfishness. The idea is that Malayavati is blaming her heart for having itself gone to the hero after not having allowed Malayavati herself in the last meeting at the Gauri temple to do so. It may be seen that the stage direction describes Malayavati as ‘*Sotkānthā*’—full of longing. This longing is accompanied by mental anguish. It is thus described :

रागे त्वलब्धविषये वेदना महती तु या ।  
संशोपणा तु गात्राणां तां उल्कणां विदुः बुधाः ॥

This is now the beginning of the description of the *Vipralambha Śringāra*. The heroine is therefore attributing selfishness to her own heart saying that the heart is such a bad companion. She never did anything without her heart's command, she enjoyed everything in its company and it had now left her alone leaving her behind. This is done by a kind of superimposition of the state of a bad friend on her heart ( by the *sāmāsokti* which is defined as : समासोक्तिः परिस्कृतिः प्रस्तुतेऽप्रस्तुतस्य चेत् in कृवलयानन्द ). This state of her mind is technically called मनःसंगति, one of the *Kāmadasas*.

चक्षुरागस्तदनु मनसः संगतिर्भावना च  
व्यावृत्तिः स्यात् दद्नु विषयग्रामतश्चेत्सोऽपि ।  
निद्राच्छेदस्तदनु तनुता निष्पत्वं च पश्चात्  
क्षेत्रं मूर्च्छा तदनु मरणं स्युर्दशास्तु क्रमेण ॥

The Śākuntala has a similar sentiment. Cf. हृदय प्रथममेव सुखोपनते मनोरथे कातरमावं न मुञ्चामि IV. Cf. रत्नात्मली Act II. also. स्मारिता reminded; this and also the remark : अन्यतः गच्छति below show that Malayavati forgot that she had to go to the sandal-bower. The शून्यहृदयत्व referred to below is this absent-mindedness. Cf. Duṣyanta's absent-mindedness in Śākuntala VI. 5 or Vasantsenā's in Mṛcchakaṭīka II. आयतनस्य मार्ग above shows how Malayavati has been thinking of the past meeting. सलज्जम् The absent-mindedness was marked by the maid Caturikā, hence the direction. शून्ये हृदयं यस्याः This word also shows how the heroine was thinking of old things. Absentmindedness is always shown in the case of lovers. Cf. the Mṛcchakaṭīka II or Mālavikāgnimitra IV. विगतं लक्षं यस्मात् तद्विलक्षं (aimlessly). विलक्षण स्मितेन महिनं यथा स्यात् तथा with an aimless smile. विलक्ष is also interpreted as 'surprise', 'विलक्षो विस्मयान्विते' अमर. कुमुमानि आयुधानि यस्य God Madana. Madana has five arrows:—अरविन्दमशोकं च चूतं च नवमलिका । नीलोत्पलश्च पश्चते पश्चवाणस्य सायकाः ॥ रूपशोभा the splendour of Beauty रूपस्य शोभा तथा. निजितः won, subdued, conquered. The idea is : Madana is surpassed in handsomeness by Jīmūtavāhana. तस्य...कृतम् Madana has been unable to take cudgels against Jīmūtavāhana. अनपराद्भुत् innocent, guiltless. The guilt is that of surpassing Madana. The really guilty person is the hero; but Madana is wreaking his vengeance against Malayavati. (अपराद्यते: कर्त्तरि निष्ठा, ततः न च समाप्तः). अबला weak, a woman. इति कृत्वा thinking thus. The use of the word अबला here may be compared with Malavikā IV : सर्वात् सहस्रा बाहीर्भवं गताय्यवला सर्वी । प्रदर्शन Present Participle nominative singular ('लक्षणहेत्वोः कियायाः' इति शत्रूप्रत्ययः). कथं न लज्जसे:— Cf. Ratnāvalī II भगवन्कुरुमायुधं निजितमवलम्बुरामुरो भत्वा कथं स्त्रीजनं प्रहरन्त लज्जसे । There is what is known as the प्रत्यनीक. अलंकार defined in the Kāvyanaprakāśa as :—प्रतिपक्षमशक्तेन प्रतिकर्त्ते तिरस्किया । या तदीयस्य तस्तुत्यं प्रत्यनाक तदुच्यते ॥ There is असङ्गात on account of the difference of the place of effect of the cause and its effect. धनैः मलैः निरुद्धाः सूर्यस्य किरणाः यत्र तादृशम्. सम्भवतः this direction shows that the ceti has found out the real cause. The condition described

in हजे कस्मात्.....अपनयति is technically called अरात्, संज्वर or विष्णविनिवृत्ति. Cf. Kumārasambhava V. 55 : न जातु वाला लभते स्म निर्वृतिं तु पारसंघातशिलात्लेष्वपि । असंभावनीयम् impossible. The *ceti* desires to say that her mistress would not admit that the reason given was the proper reason. It is a matter of a delicate nature. वक्षिता & I marked or found out ? वरः the *ceti* was going to finish the sentence taking 'Vara' to mean boon, but Malayavati impatiently breaks in and understanding it in the sense of "a husband" or "lover" asks, 'where, where is he ?' or इत्राणि-द्वे वा त्रीणि वा ('मंस्ययाव्यवासना'-इत्यादिना समाः; तदनु उच्च प्रत्ययः). वक्तुं कामः यस्याः या who desired to speak. The म् in the gerund is dropped before the word मनस् or काम according to 'वृत्तेदवश्यमः वृत्त्ये तु चामनसोरपि'. So वक्तुमनाः also. अप्त्वे प्रस्तुते when the topic of the talk was 'the dream'. विमुक्ताः कुमुकवाणाः (कुमुकनिर्मिता वाणाः) येन सः । मकरः व्यजः यस्य God of love, who had discharged his arrows of flowers. The variant प्रविमुक्त or परस्मुक्त would give us the meaning:—The God of love without his flowery arrows, i.e. the hero was Madana in all respects without his flowery arrows. अलकं स्फृशन्ती touching the curls. 'अलकाः चूर्णकुन्तलाः'—अमर. The word is used here in the neuter gender which is difficult to obtain except in the commentary of Mallinatha—“स्वभावकाण्यलक्षानि तामाः”. Cf. Meghadūta—“अलके वालकुन्दानुविद्धः” चतुरिका खलु त्वम् There is a pun on the word. ( Cf. similar puns on the word प्रियंवदा in शाकुन्तल I or बकुलावलिका in मालविकामिर्मित्र III. ) Cf. for a similar sentiment: परहृदयग्रहणपण्डिता मदनिका खलु त्वम् ( मृच्छ. II. ) वरविषयकः आलापः—वरालापः स एव वरालापमात्रं तेन जनितेन. यद्यहं चतुरिका means: if my name is Caturikā (i.e. I am clever), or again 'if my name is Caturikā.' i.e. On Oath I shall say etc. अभिरस्यते would feel delighted, interested or concerned. नास्त्रम् with tears. 'अस्त्रमश्च च'—अमर. भागवेता fate, destiny, good luck. मधुसूदनः). The killer of Madhu, Viṣṇu. Madhu and Kaiṭabha were two demons. They ran away with the Vedas from Brahma. Viṣṇu by a clever trick got them back. वक्षःस्थलेन लक्ष्मीं उद्धवन् carrying Laxmī on his broad bosom. The answer is that

Jimūtavāhana would not rest till he had secured Malayavati. खजनः one's person, *i.e.* a friend. प्रियं वर्जयित्वा leaving the pleasant things. A friend cannot but talk pleasant things or make flattering remarks. यत्स etc. repeated in Ratnāvalī III.

वाचा एव वाचामात्रं (मयूरव्यंसकार्दि). अकृता प्रतिपत्तिः यथा ताम् who did not honour. The reading 'प्रतिपत्तिः' will have to be taken with महानुभाव.

II. 1. धनतरुणचन्दनपङ्गवसंसर्गशीतलम् अपि इमं कदलीदलमारुतम् त्वम् एव निःश्वासैः उष्णं करोपि ।

धना: तरुणः ये चन्दनस्य पङ्गवाः तेपां मंसरेण शीतलम् cool by the touch of the thick and young *i.e.* tender sandal shoots. The Calcutta edition does not read this verse. It has a prose passage—त्वं चिनतन्दनपङ्गवसंसर्गशीतलममं निःश्वासैः प्रपत्न्य कदलीदलमारुतमुष्णं करोपि । It means the same thing. कदली plantain. The idea is that the sighs of the heroine made the wind from the plantain leaf hot. The metre is गाथा. यदि सः अत्र आगच्छति hints at the entrance of Jimūtavāhana.

II. 2. नितामिनेश्वरणस्या तान् शार्विनः विष्पावमस्त्रविलसत्कृष्णाजिनौधान् द्व आश्रमे कुर्वत्वा तथा मुने: अपि पुरः व्यावृत्या एव यत् दृष्टः अस्मि तेन एव मयि आहते, पुष्पेषो किम् इति मुद्या एव एते शराः क्षिप्यन्ते ।

According to the maxim of Sanskrit Rhetoricians : आदौ वाच्यः निया: रागः पुँमः पथार्तादङ्गितैः here the love-lorn condition of the hero is now being described. सिते असिते ये ईक्षणे तयोः स्त्रा येषु विटपेषु अवगत्तानि विलसन्ति कृष्णानां सूगाणां अजिनानि तेपां ओषः, पुष्पाणि एव ईपवः यस्मि तस्यंबोधने रूपम्. व्यावृत्या by a turning of her face. The heroine did not see him full and square in the eyes, but looked at him by a sidelong glance. This also explains एव. In the देवतायतन it is not proper that she should thus see him straight. The reading आवृत्या should be rejected. It means again and again, repeatedly. The heroine sent both *sita* सित white and *asita* असित black lustre of the pupils of the eye towards the hero. This mixed lustre covered the trees and they appeared

to the observer to be having skins of the black antelopes which have a mixed white and black colour. Bhavabhūti or Bāṇa usually compare this to lotuses or garlands of lotuses. Thus Bhavabhūti :—  
 यदहस्त्रिमितलोचनथानया—अविरल्यमवदामा पौष्टिर्किणि नदः: II. 16. Cf. कादम्बरीः द्वितीयेव पुष्टिर्किणि लोचना संभावयन्ती भूतनाथम् । or again मालतीमाधव II—यदालोकस्थानं भवति पुरमुन्मादनरूपः कटार्क्षनरीणां कुवलयितवात्यनिमित्वा ( 11 c and d ). Or रुधुवेशः कुवलयितगवाक्षां लोचनैरज्ञानाम् XI. 93 and also VII. 11. विटप the branches of trees. “विटपः पलवे विंगे विस्तारे स्तम्भशास्त्रयोः”—विश्वः It is the foliage of a tree. An आश्रम is usually described with ‘विटप-विषक्तजलाद्रिवत्कले आश्रमद्वृमे’ etc, ( see शानुन्तल I. 31 from which this idea seems to be suggested to the poet ). अवसर्क Attaching. विल्लन् shining. कृष्णाजिन is the hide of the black antelope. ‘अजिनं चर्मकृत्तिः स्त्री’—अमर. The इव shows the उत्प्रेक्षा. सुनेः The tāpasa Śāngilya. This is also a reason why she did not look him in the face. अस्मि shows the internal love of the heroine. अस्मि is an अव्यय in the sense of ‘I’. Cf. दासै कृनार्गमि भवत्युचितः प्रमणी पादप्रहार इति मुन्दरि नार्सि दृश्यते or it may be taken as an ordinary form. आहते when I am already struck ( by the glances). सुधा fruitlessly. The idea is: What is the use, oh Madana, of your arrows when I am already hit by her glance which is a deadlier weapon, more shining and lustrous and more successful in comparison with your arrows ? Hence they are a waste. They would neither increase your valour nor add to my suffering. It is useless to throw an arrow here and become a second archer when a first archer has already registered a hit ! For the idea in व्याकृत्या Cf. यान्त्या मुहुर्वात्कन्धरमानन् तदादृतशतपत्रानिमं वहन्त्या । विघ्नोऽसुतेन च विषेण च पक्ष्मलाल्या गाढं निशात डब मे हृष्ये कटाक्षः ॥ ( मालती-माधव I. 29 ) or at the same place 28th or दर्माद्वुरेण चरणः क्षत इत्यकाण्डे etc. in शानुन्तल, II. 12 or विक्रमोर्वशीय I. 16, or कान्ताकटाक्षविशिष्या न खनन्ति यस्य etc. ( Bh ). The metre is शारदूलविक्रीडित.

धीरत्वम् fortitude, courage. तत् that well-known.

II. 3. शशांकधवलः निशाः न नीताः किम् ? इन्दीवरं न आग्रात् ! उन्मीलितमालतीसुरभयः प्रदोषानिलाः न सोदाः किम् ? कमलाकरे मधुवृद्धां कङ्काराः वा मया न श्रुताः किम्, विधुरेषु अधीरः इति मां भवान् केन निर्व्याजम् अभिधत्ते ?

The remark of the *Vidūṣaka* that the hero lost his well-known courage provokes *Jīmūtavāhana* to a smart and quick reply to prove his courage which was displayed many more times and in the face of many more difficulties. So actually he has not lost his धीरत्व but he has actually been more courageous all the time. शशक्तिन धवलः which were whitened by the moon. In the tropics the moonlit nights are a great pleasure. It is very difficult for lovers specially to spend their nights. They somehow pass their days. Cf. कार्यन्तरितांत्कृष्टं दिनं मया नीत-मतिकृच्छ्रेण । अविनोददीर्घव्यामा कथं तु रात्रिगम्यथितव्य ( विक्रोर्वशीय III. 4 ). *Kālidāsa* has always utilised this idea : मव्यापारामर्हनि न तथा पीडेन्मद्वियोगः । शङ्के रात्रौ गुरुतरशुचं निर्विनोदां सर्वां ते ॥ II.28' or शाकु-तलः—एपाऽपि ध्रियेण विना गमयनि रजनी विषादरीघ्वतराम् (IV.15) or again अनुपनतमनोरथस्य पूर्वं शतगुणितव गता मम त्रियामा ( विक्रोर्वशीय III. 22. ) The plural in निशाः may also be marked. It is not one night, but many nights. The moonlit nights are exciting to lovers. आग्रातम् smelt. A किम् is wanting here. Its absence breaks the symmetry. It may be supplied according to शिवराम by the काकाक्षिन्याय. उन्दीवर a blue lotus. The plural is indicated, but singular is used and hence it should be taken as a जातै एकवन्ननम्. A lotus is an excitant of love; it may be remembered that the lotus is also used by *Madana* as an arrow. उन्मीदिताः याः मालत्यः ताभिः मुख्यः fragrant due to the fully opened *Mālati* flowers. सोदः borne, suffered ( V सह ). प्रदोषस्य अनिलः ( " प्रदोषो रजनीमुख्यम् "—अमर ) The winds in the evenings. The word सोद shows that they had touched him and that he had tolerated them too ! कमलाकरे in the lotus pond. On this *Śivarama* says :—न केवलं मन्त्र्या अतिवादिता । दिवापि कमलाकरे, न तु केवलं कमले । निरंतर-प्रस्तुमरमिहिर ( sun ) किरणसमुद्रोधितकमलषणउमण्डिते पङ्कजवने मधुलिहां सौख्य-शायनिकानामव सरसगीतंमागत्य उद्गोथनसमय एव सङ्घीयम् प्रविष्य निशानि-चितं मधुरसं प्रेयसोंविभागमुभगमागलं पीत्वा मदालसं विश्रम्य तत्र तत्र गायताम् अतिदुःखां झङ्कारः समरोद्यतमकरध्वजधनुष्ट्रंकारसदाशः । The commentators are thus very ingenious in bringing in more poetical conceit in their exegesis ! मालती jasmine. झङ्कार is also an excitant of love. निर्ब्यजं

openly, without any reserve. विधुर distressed or love-lorn. अधीरः weak; for the sense of विधुर, 'विधुरं तु प्रविश्येष'—अमर or "वैक्येऽपि च विश्येषे विधुरं विकले त्रिषु"—मेदिनी. So not only that he is not अधीर but he is 'धीरतम्' (—शिवराम). धीर्य is defined by स. द. as 'व्यवसायादचलनं धीर्य विभ्रे महत्यपि'. Cf. कृतुसंहार I. 2. निशा: शशांकक्षतमीलराजयः...शुचौ प्रिये यान्त जनस्य सेव्यताम् or वायुर्विवाति हृदयानि हरञ्जराणां VI. 22. Or VI. 2 'हुमाः सपुष्पाः सर्वलङ्घनं सपद्यं वियः सकामाः पवनः सुगन्धिः सुखाः प्रदोषाः दिवसात्र रम्याः सर्वं प्रिये चारुतरं वसन्ते'. All these therefore, when avoided, endow the hero with धीरत्व. Therefore the charge brought by the विदुषका that the hero had lost his धीरत्व was utterly wrong. It needed this refutation if it was not a jocular attack on the hero. The second line has an echo in ते चोन्मीलितमालतीसुरभयः प्रौढाः कदम्बनिलाः in काव्यप्रकाश I. The metre is शा. वि.

अथवा Or rather. सम्यक् अभिहितं well said. Now the hero considers the charge from another angle and pleads guilty !

II. 4. अनज्ञेन क्षिप्ताः कुसुमेषवः अपि स्त्रीहृदयेन न सोदाः येन सः अहम् अद्य तव पुरः धारः एव इति कथं वदामि ।

कुसुमेषवः The five arrows. क्षिप्ताः इव हृदयं यस्य तेन क्षिप्ताः हृदयेन and श्रीगतं क्षिप्ताः सकं वा हृदयं यस्य तेन. (1) By one possessing the heart of women i.e. by a weak-minded person: (2) through the heart (i.e. love) of Malayavati, a woman. The idea would be that Madana has used the heart as an instrument for throwing his arrows; (3) by one whose heart is attached to woman. There is yet one more way of taking this word as an adjective of अनज्ञेन by cupid (क्षिप्ताः हृदयं यस्य) who set his heart on a woman i.e. took the help of a woman in this matter. The first is by far the best way of taking the compound. The arrows were made of flowers. They were shot by one without a body; and thus if he has been unable to bear it, he should surely accept the charge. The metre is आर्य. प्रतिपद्यमानेन admitting, accepting, confessing. आवेगः

the impetuosity. आक्षिपामि divert him to something else. The Vidūṣaka wants now to change to some other topic of conversation for fear of continuing the hero's distress. स्याने proper, fit. 'युक्ते द्वे सांप्रतं स्याने—' अमर. कस्य etc. This is as in Śākuntala III. प्रणयेन कुपिताप्रणय may be प्रेमातिशय (Cf. मालिनाथ on मेष", II.45). प्रणय is thus spoken of by the Sanskrit rhetoricians मानः कोपः स तु द्रेष्या प्रणयेन्यामिमुद्वः । द्रयोः प्रणयमानः स्यात् प्रमोदै गुमहत्यपि । प्रेमणः कुटिल्गामित्वात् कोपो यः कारणं विना ॥ ( सा. द. ) उपाख्यमाना taunting, chiding स्वप्ने अनुभूतः यः दयितायाः समागमः तेन रम्ये. Sanskrit poets are fond of showing this स्वप्नमागम either as having actually happened or as desired, but also sometimes as deprived of it. Compare the शाकुन्तलः प्रजागरात्विलीभूतस्तस्याः स्वप्ने समागमः VI. 22. Cf. the स्वप्नासवदन्तम् which has the famous svapna or dream scene. दिवमशेषं the rest of the day. अनिवादित्येन्तु to pass, spend. It is well-known that lovers have a fascination for the place of love or any object associated with it. पदशब्द इव the इव shows that she is not certain, she hears something like a foot-step. This is found in प्रियदर्शिका III. आकारः condition of the face which gives a clue to one's feelings. Cf. रु०-तस्य संग्रहमन्त्रस्य गूढाकारेणितस्य च I. 20 or भवार्नापं संग्रहाकारमास्ता ( विक्रमोर्वशीयम् III. ) इङ्गितं हृद्रतो भावो बहिराकार आकृतिः—-मञ्जन. । तुल्यतु estimate, gauge. तुल् 10th conj. would be तोल्यति. Therefore the verb here is derived from तुला, तुलाशब्दस्य मिल्दौ ततः णिच् ( सि. कौ. ). तुल्यतु may mean 'suspect' also as in मृच्छकटिक III. 24 सर्वो मां तुलयिष्यति. We should take तुला शब्दात् 'तत्करोति तदाच्छे' इति णिच्.

रक्ताशोक The *asoka* has two varieties out of which the रक्ताशोक is mentioned here. The other is white : प्रसूनकैरशोकस्तु शेतो रक्त इति द्विधा । बहुसिद्धिकरः शेतः रक्तोऽत्र स्मरवर्धनः ( quoted by Mallinātha ). The स्मरवर्धनत्व is the reason why this brand is chosen by poets. पादपः a tree, so called because it takes in juices by its roots.

II. 5. चन्द्राननया रहितं सचन्द्रमणिशिलम् अपि इदं चन्द्रनलतागृहं चन्द्रिकया रहितं निशायाः मुखम् इव मम न प्रियम् ।

चन्द्रवत् आननं यस्याः whose face resembles the moon. चंद्रमणिः तस्य शिला तथा सह वर्तमानम्—‘तेन सह तुल्ययोगे’ इति बहुवीहिः. चन्द्रिका moon-light. ‘चन्द्रिका कौमुदी ज्योत्स्ना’—अमर. The idea is:—just as without moonlight evenings are not enjoyable, so without Malayavati this sandal-bower is worthless and hence not pleasing, even though there is the same moon-stone slab. निशायाः मुखम् = प्रदोष, evening. There is विनाक्ति, उपमा and विशेषोक्ति in the verse. Some understand काव्यलिङ्ग too. The metre is आर्या. There is a deliberate attempt in this verse to bring as many ‘चन्द्र’ sounds as possible. What is called ‘*arati*’, अरति, of the hero is described here in this verse. It is the fifth *Kāmudasā* (कामदशा).

दिशा वर्धसे you are to be congratulated. वामः ऊँ: The left thigh; this is what is described as वेष्यु (कम्प), a सात्त्विक भाव of the heroine. The सात्त्विकभावs are स्तम्भः स्वेदोऽथ रोमावः स्वरमङ्गोऽव नंपयुः । वैवर्यमयुप्रलय इत्यर्थी सात्त्विकाः स्मृताः ॥ अवहिते refers to the words heard by the maid (एषा सा of the *Vidūṣaka*). She therefore desires that her mistress and herself both become attentive. हस्तेन चालयन् the *Vidūṣaka* shakes the hero thus to bring him out of his mental pre-occupation. This shows उन्माद and मोह on the part of *Jimūtavāhana*.

II. 6. मयि चिरयति यस्यां विपाण्डुरम् आननं वामे करकिसलये कृत्वा घनश्वासतोद्रमा मनाकस्फुरिताधरा नियमितमनोमन्युः व्यक्ताकृता रुदती प्रिया मया दृश्या, सा इयं शशिमणिशिला :

मयि चिरयति is a locative ‘यस्य च भावेन भावलक्षणम्’ इति सप्तमी. चिरयति—denominative from चिर according to ‘तत्करोति’. विपाण्डुरम् very pale on account of his separation. करः किसलयमिव. ‘पल्लवोऽच्चि किसलयम्’—अमर. वामे the अयोगशृङ्खार of heroines is described when their heads are described as resting on the palms of their left hands Cf. भरत-अप्रामे च प्रियतमे कायां गण्डाधितः करः । The word (‘*Kisalaya*’) किसलय shows that the hands must have been *ārakta* आरक्त. घनः श्वसितानाम् उद्गमः यस्यां सा. The expression shows the चिन्ता. ‘धानं चिन्तेहितानाम् शून्यताश्वासतापकृत् । व्यक्तम् आकृतम् where the inner feeling was expressed. मनाद् a little. स्फुरतिः अधरः यस्याः. This indicates anger. Cf. कुमारसंबव-प्रवेपमाना-

धरलक्ष्यकोपया V. 74. नियमितः मनसः मन्युः यया. 'मन्युदैन्ये क्रतौ क्रुधि'—अमर, anger. It means grief also. रुदती weeping. The weeping may be due to joy at the sight of the lover also. Supply स्मे for the whole verse. The metre is हरिणी.

का पुनः एषा who is this one that is being described? कं पुनः again means the same thing. As she has not been seen yet by Jimūtavāhana; there could be no anger (मन्यु) as described above in her case. Therefore she concludes that it must necessarily be some other lady. मा ईश्वरी etc., shows the point of view of the maid, who is very correct. वादयिष्यामे make him talk about her.

II. 7. वाष्पाम्बुनासिक्षम् एतत् चन्द्रकान्तशिलातलं ते अनेन मुखचन्द्रे-द्येन निष्पन्दते इव ।

वाष्पमेव अम्बु तेन. मुखमेव चन्द्रः तस्य उदयः. The moonstone begins to ooze at the sight of the moon. Malayavati has a moonlike face, hence it caused the stone to ooze. However the moonstone was wet with her real tears. But the fancy is superimposed. There is both रूपक and उत्प्रेक्षा. The metre is अनुष्ठुभ्.

अस्ति...परं this shows, according to Malayavati, the truth of her suspicion. कथावसानं end of the story. The direction हस्ते गृहीत्वा shows that the maid wanted her to stay there further for sufficient clarification. Now follows the drawing of her sketch by the hero. This is a favourite device of Sanskrit dramatists and poets. ( शाकुंतल VI, मालविकाशिमित्र II, रत्नावलि II, विक्रमोवर्शीय III and so on ). The following Sloka describes these devices :

वियोगावस्थासु प्रियजनसदक्षानुभवनं ततश्चित्रं कर्म स्वपनसमये दर्शनमपि ।

तरङ्गस्पृष्टानामुपनतवतां स्पर्शनमपि प्रतीकारः कामव्यथितमनसां कोऽपि कथितः ॥

Out of this the स्वप्नदर्शन has already been described. मनःशिला red arsenic. शक्ल pieces. धातुः मनः-शिलाद्यद्रेगोरिकं तु विशेषतः—अमर and 'भित्तं शक्लखण्डे वा'—अमर. वर्णकः-colour, colour for painting. पञ्चातीयाः of five sorts;

*viz.* वेतनीलपीतरक्तः संकीर्णश्च पञ्चमः. This describes the विलास, one of the subdivisions of the प्रतिसुख-सन्धिः 'रस्ययैहा विलासः स्थान्' (द. रु. ).

II 8. अङ्गिष्ठबिम्बशोभाधरस्य नयनोत्सवस्य दयिनामुखस्य शशिनः इव इयं प्रथमदृष्टा रेखा अपि सुखयति ।

अङ्गिष्ठ.....स्य, नयनोत्सवस्य, प्रथमदृष्टा and रेखा are to be read with both शशिनः and मुखस्य. अङ्गिष्ठ बिम्बं तस्य शोभा इव शोभा यस्य सः (The उत्तरपद-शोभा is dropped by the rule सप्तम्युपमानपूर्वपदस्य बहुवीक्षिः उत्तरपदलोपश्च), तादृशः अधरः यस्य सः तस्य. अङ्गिष्ठ uninjured, unimpaired. Cf 'इदमुपनत-मेवं रूपं अङ्गिष्ठकान्ति'—शाकुतल V. 19. 'लावण्यस्य अङ्गिष्ठता' (कादम्बरी) or 'अङ्गिष्ठवालतरुपक्षवशोभनीय' (शाकुतल VI. 20.). In the case of मुख we can say:—अङ्गिष्ठ (ripe) यत् बिम्बं (Bimba fruit) तच्छोभः (resembling that) अधरः (lower lip) यस्मिन् तत्: with शशिनः अङ्गिष्ठ (unclouded or unobscured). विम्बस्य (the orb of the moon). 'विम्बोद्धी मण्डलं त्रिषु'—अमर, या शोभा तस्याः धरः ('धरते पचायन्', धर is formed by अच्; otherwise in उपपद तत्पुरुष we would have धारः; hence the compound should be पष्ठोतत्पुरुष). विम्ब is the fruit which when ripe is ruddy and to which the lips of women are often compared by Sanskrit poets. Compare: 'रक्ताशोकरुचा विशेषिततुणो विम्बाधरालक्तकः' (मालविकामिसित्र III. 2 or भेषदृत—पक्षाविम्बाधरोर्ष 82 or उमामुखे विम्बफलाधयोरोषे—कुमारसम्भव III. 67). नयनयोः उत्सवस्य a feast to the eyes. प्रथम दृष्टा seen at first (since it was never before drawn by anybody). As applied to the moon--seen first (i. e. on the second day of the bright half the month). (Compare मालतीमाधव II. 3. 'कलाशेषा मृतिः शशिन इव नेत्रोत्सवकरी' or भेषदृत II. 29 प्राचीमूले तनुमित्र कलामात्रशेषां हिमांशोः). Here द्वितीया of the bright half must obviously be meant as on the 1st day the Crescent is not visible, but on the second day it is visible for **the first time**. रेखा a digit, (with moon); and outline of a picture (with मुख). There is शेष and उपमा. The metre is आर्या. अप्रत्यक्षे when the person to be drawn is not in front.

II 9. संकल्पैः पुरः स्थापिता इयं प्रिया सानन्दिता इव, दृष्टा दृष्टा यदि एनां लिखामि तत् कः अत्र विस्मयः ।

The Vidūṣaka said that the heroine *was not present*. The hero says she is indeed present, and in his very front. Therefore the painting has attained exquisite accuracy. 'संकल्पः कर्म मानसम्'—अमर. संकल्प is imagination. एनाम् This is अन्वारेत्. Otherwise it would have been एताम्. 'द्वितीया टौस्वेन' द्वा द्वा i.e. seeing, here repeatedly. Cf. भवमूति says: चिरं व्यात्वा ध्यात्वा निहित इव निर्माय पुरतः VI. 38 (उत्तररामचरित ) The metre is अनुष्टुम्.

ज्ञातं—सानम् The end of the story is known now. Or it might be interpreted as a suppressed question—Have you now known the end of the story ? This is a taunt to Caturikā. It also denotes by a pun (लेख) that that would be her end too ! निर्गता अपेक्षा यस्य स निरपेक्षः, जीविते निरपेक्षः averse to preserving life, unwilling to live. Malayavati was now fully disappointed and desired to put an end to her life. Hence the maid suspects the evil turn things were taking in Malayavati's case. मनोद्वारिका This we know in the very beginning of this Act. ततः....गच्छेत् This is to suggest the entry of Mitrāvasu as the dictum is 'नासूचितस्य पात्रस्य प्रवेशः'. आसन्ने निवास. stay nearby, in close proximity. This is a better variant. The other is आसन्न-भावात्. कृतः fixed, determined upon. अवस्थान्तरम्—अन्या अवस्था ( मयूरव्यसकादि ) ; अन्यद् is superfluous ! किमपि indescribable.

II. 10. यत् विद्याधरराजवंशतिलकः, प्राज्ञः, सतां संमतः, रूपेण अप्रतिमः, पराक्रमधनो, विद्वान्, विनीतः, युवा, यत् च सत्त्वार्थम् अभ्युयतः असून् अपि करुणया संत्वजेत्, तेन अस्मै स्वसारं ददतः मे अतुला तुष्टिः विषादः च ।

यत्—यस्मात् कारणात् since, because. विद्याधराणां राजवंशः तस्य तिलकः. An ornament to the Vidyādhara royal family. प्रकर्षेण जानाति इति प्रज्ञः, प्रज्ञः एव प्राज्ञः ( प्रज्ञादित्वात् स्वार्थं अण् ) or प्रज्ञा अस्य आस्ति इति ( प्रज्ञाशब्दात् 'प्रज्ञाशब्दा'—इत्यादिना मत्वर्थ्योऽअण् ). सतां संमतः. The genitive is according to the rule कस्य च वर्तमाने. Cf. मेदिनी 'सन् साधौ धीरशस्तयोः.' संमतः honourable. ( 'मतिबुद्धि'—इत्यादिना कप्रत्ययः ) रूपेण by handsomeness. A प्राज्ञ may be ugly ; it was not the case with Jimūtavāhana. प्रतिमा न विद्यते यस्य whose equal is not found. पराक्रमः एव धनं यस्य. विद्वान्—'विद्वान् ज्ञानिनि धीरे च'—धरणीः विनीतः—discipli-

ned, trained, modest. 'विनीतस्तु निष्ठते निर्जितेन्द्रिये'—हैमः The शुभार्थितः says:—कन्या वरयते रूपं माता वित्तं पिता श्रुतम् । वार्थवा: कुलमिच्छन्ति मिष्टान्नभितरे जनाः ॥ There is also the rule often enjoined: कुलं च शीलं च मनोज्ञता च विद्या च वित्तं च वपुर्यशश्च । एतानुगुणान्सप्त निरीक्ष्य कन्या वराय देया पितुरप्यशोच्या ॥

युवा, a youth, young man. Therefore he is a good husband. अमूर् This word is always put in the plural for 'life' 'पुंसि भूम्यगवः प्राणः'—अ. र. सत्त्वार्थम्—सत्त्वेभ्यः इति सत्त्वार्थम् for saving a life, for protecting any creature. अभ्युद्यतः ( अभिपूर्वात् यमः क्तः ) ready, prepared. अतुला qualifies तुष्टिः. If the reading is अतुलम् it qualifies स्वसारम्. असौ to Jimūtavāhana. विषादः sorrow. It is due to the fact that the hero may not demur from giving up his life and then his sister may become a widow. For विषाद ( Viṣāda ) there is only this reason, but of 'tusti' there are more reasons. Hence अतुल should properly qualify तुष्टि. The reason for Viṣāda has in it the seed of the future behaviour of Jimūtavāhana. The metre is शार्दूलविक्रीटित.

गौर्याः आश्रमः तेन सम्बद्धे connected with *i.e.* on the outskirts of the Gauri sanctuary. चित्रगति in the picture. This scene should be compared to रत्नावलि II. मित्रावसुः प्रणमति—This salutation *by name* is in accordance with rules of salutation. अभिवादात्परं विद्रो ज्यायासम-भिवादयन् । असौ नामाहमस्मीति खं नाम परिकीर्तयेत् ॥ मनु० II. 122. स्वागतं Welcome. कुशली—Cf. ब्राह्मणं कुशलं पृच्छेत् क्षत्रवनन्धुं अनामयं । वैश्यं क्षेमं समागम्य शुद्धमारोग्यमेव च ( मनु० II. 127 ). तत्रभवान् Your honour. “त्रिषु तत्रभवान् पूज्यः तथैव—अत्रभवान् इति “—अमर श्रोष्यामि—This interposing by the heroine shows her anxiety to know what her father has to say. जीवितम्—*the very life*. [ Cf. शाकुंतल—सा कुलपते: उच्छ्रवसितम् इव or वुमारसंभव-एते वयममी दाराः कन्येयं कुलजीवितम् ( VI. 63 : or Kādambāri एकजीवितमिव पित्रोः अथवा सर्वेष्य एव गन्धवकुलस्य । ]. This shows that she was the only daughter, in the Siddha royal family. दुहिता daughter दूरे हिता or दुर्दीता—Yāśka or दोधेः according to दुर्ग. प्रदत्ता given in marriage. The variant प्रतिपादिता means also-given. Cf गुणवते कन्या प्रतिपादनीया ( शाकुंतल 4 ). कि न कुयासि This is a joke now the maid is having at Malayavati. अन्यस्तां हृदयं यस्य सः अन्यहृदयः

तत्त्वम् अन्यहृदयत्वम् the joke of the maid is not yet proper, as the offer, even though made, was open to rejection. In that case he would be having अन्यहृदयत्व. अपवार्य रहस्यं तु यदन्यस्य परावृत्य प्रकाशते ( सा. द. ), रहस्यं कथ्यतेऽन्यस्य परावृत्यापवारितम् । (दशरथपृष्ठ) The princess and the maid however hear this speech. It is Mitrāvasu who is not supposed to hear. यथा तथा somehow. यर्किञ्चिदपि saying something whatever; whatever may be said as an excuse. हृता आशा यस्य A wretch. This is an abuse. को वा एतत् ... Malayavati knows that with the hero's अन्यहृदयत्व an excuse is bound to be put forth, or it may be that the Vidūṣaka even can give such advice ! भवद्ग्निः-सहायं योगे तृतीया. The idea is that you come of a well-known family.

The reply of the hero is not an excuse, but just a very polite and yet a firm reply. He is not prepared to accept her when his mind is elsewhere. अन्यतः प्रवृत्तम् engaged elsewhere. This may mean the lady of the dream—or it may mean even his service to his parents ( this is according to Śivarāma ; however, in view of the hero's character depicted in this Act this should be rejected ). Compare the कुमारसम्भव—' क ईप्सितार्थस्थरनिश्चयं मनः पयश्च निभाभिमुखं प्रतीपयेत् ' परे अधीनः dependent i.e. depending upon his father. The answer of the Vidūṣaka is obviously dictated by propriety when he must have seen the heroine faint. Mitrāvasu also appreciates the same. गुरुजनं parents. प्रतिग्राहयामि Cause to be accepted. प्रत्याचक्षाणः repudiating, refusing us. निर्वेदितः आत्मा यैः who have given our 'soul' as it were. बहुतरं जानाति A taunt to the hero indicating that he indeed does *not* know ! Otherwise he could have asked for more details or waited. प्रत्याख्यानेन लघुः lowered by the refusal, insulted. पुनः अपि The heroine does not like her brother's attitude of 'sticking'. She would straightway take the consequences rather than again 'beg' for acceptance ! दुर्भगायाः भावः दौर्भाग्यम्, तद् एव कलङ्कः तेन मलिनेन. 'दुर्भगा पत्युरप्रिया'—अमर. दुर्भगा is one who is not liked by the husband. She had not been able to attract the hero, that is the 'Kalaṅka'

and by this she has been rendered 'Malina'. अत्यन्तं दुःखं भजति who is the sufferer of great misery. The misery is the failure to obtain his love. This despair is very natural and common. When Pārvatī failed to impress Śāṅkara, she too had as much to say : तथा समक्षं दहता मतोभवं पिनाकिना भग्नमनोरथा सती । निनिन्दं रूपं हृदयेन पार्वती प्रियेषु सौभाग्यकला हि चारुता ( V. कुमारस्मव ). उद्धृ— ऊर्ध्वं कण्ठे वद्धवा hanging by the neck : tying at the neck. अतिमुक्तलता—'अतिमुक्तः पुण्ड्रकः यात् वामन्ती माघवी लता—'अमर. The अतिमुक्त is कूसरी or कस्तुरमोरारा. It twists itself around the mango as its beloved. Cf. क इदानीं सहकारमंतरेण अतिमुक्तलतां etc. ( शाकुतला III ), or परिशुद्धाण गते सहकारतां त्वमतिमुक्तलताचरितं मयि ( मालविकासि IV. 13 ) The flowers of this creeper excel the *muktā* in whiteness, hence its name. व्यापादयिष्यामि kill. विलङ्घं embarrassing. ऐक्षस्व Malayavati wants the maid to go away and she is sending her away under this pretext. अन्याहशम् something unusual. अपवासिता hidden, concealed. This speech has a parallel in भृच्छकाटिक ( *Mṛcchakatika*, Act VIII the speech of the *Vita*). एषा etc. Compare a similar scene in *Ratnāvali* III; the hanging of Sāgarikā and her rescue by the king. गर्हणम् This shows that the hero has recognised her. मनोरथानां भूमिः the subject of our desire; the object of our fancies. आक्षिपति snatching, pulling off.

II. 11. मुखे ईदृक् साहसं न खलु न खलु कार्यम्, एतं पल्लवामं करं लतायाः व्यपनय, यः कुसुमम् अपि विचेतुं न सर्वथः सन्ये, सः कथं उद्धन्धनाय पाशं कल्यति ।

मुखे—'मुखः सुन्दरसूडयोः '—विश्वः The word may have been used here in the latter sense. The repetition is characteristic to show the impropriety. Cf. शाकुतल न खलु न खलु वाणः संनिपात्योऽयमस्मिन् I. 10. Cf. the रत्नावलि also where अलम् is thus repeated : अलमलमतिमात्रं साहसेनाममुना ते त्वरितमपि विमुश्य त्वं लतापाशमेनम् ( III. 11. ). साहसं a rash act, a crime. Here hanging herself is both a rash act and a crime. Suicide is also a crime. It is आत्मघात—व्यापादयेद् वृथाभानं स्वयं योऽग्न्युदकादिभिः । अवैधेनैव मार्गेणात्मघाती स उच्यते ॥ पल्लवामं—पल्लवस्य आभा यस्य which resembles a young shoot i. e. which is so delicate. लतायाः—अपादाने पञ्चमी. व्यपनय

Take away. यः कुसुम ..... सर्वः: Sanskrit poets are fond of showing their Heroines as being incapable of even plucking a flower or a shoot from a tree out of their kindness. Cf. शाकुंतल—नादते प्रियमण्डनपि भवता स्नेहेन या पक्षवम् IV or सद्यालूपलवाः (कुमारसम्भव II. 41.) or रघुवंश 16. 19 आवर्ज्य शाश्वाः सदयं च यासां पुष्पाण्युपात्तानि विलासिनीभिः । or शाकुंतल I. 4 अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ।

विचेतुं To pluck. I consider your hand incapable of plucking even a flower; how could it then hold the noose for hanging yourself. The hand was so delicate as to be tired by plucking even one flower, then how could one think of that very hand holding the noose ?

उद्भून्धनाय The dative is according to 'तुमथार्च भाव-वचनात्'. The metre is मालिनी. For this idea compare रत्नाचालि III. अलमलमतिमात्रं साहसेनामुना ते । लरितमयि-विमुख त्वं लताप-शमेनम् ॥

सप्ताष्वसम् in alarm or fear. कः पुनः This shows that the heroine is taken aback at the sudden interference by somebody else. सम्बृद्ध निरूप्य shows that she took him to be some one else; but when she looked closely she again got angry and hence the further direction सरोषं हस्तमाक्षिपति. She now desires to do away with him and in a mood of challenge tells him—कः त्वं: etc. कथं मरणेऽपि—the idea is that he would not accept her and make her happy while alive. Why should he now not allow her to die in peace? At least in death she should not have to depend upon another !

II. 12. हारलतायोग्ये कण्ठे त्वया येन पाशः अर्पितः सः अयं करः सापराधः गृहीतः कथं मुच्यते ।

हारः लता इव, तयोग्ये. The neck deserved to be honoured by a pearl necklace. हारः any pearl necklace. The various names of these necklaces are as follows:—ग्रैवेयक कण्ठभूषा, लम्बनं स्याललनितिका । स्वर्णः प्रालंबिकाथोरः-सूत्रिका मौक्किकैः कृता । हारो मुक्कावली, देवच्छन्दोऽसौ शतयष्टिकः । हारमेदा येष्टभेदान् गुच्छगुच्छार्थगोस्तनाः । अर्धहारो माणवकः, एकावल्येकयष्टिका ॥ सैव नक्षत्रमाला स्यात् सप्तविंशति मौक्किकैः ॥

अपराधेन सह वर्तत इति ( तुन्ययोगे वहुवीहिः, सहस्य सादेशः ). कथं why, for what reason. The idea is: Just as a king would not leave an offender, so I would not leave this offender of a hand which is abetting the suicide. The hand ought to have realised that Malayavati's neck deserved a pearl necklace and not a hangman's noose [ of creepers ( here ) ]. Therefore it will be held exactly as an offender is held for his crime. The metre is अनुष्ठम्.

व्यवसायः determination. Cf. कुमार<sup>०</sup> IV.45 : इत्यं रतेः किमपि भूतमदश्यरूपं मन्दीचकार मरणव्यवसायवुद्धिम् । Or B.g. 2.41, 10.36.

ननु एष—The Ceti means that the prince himself was the cause of her resolve of suicide ! न खलु the prince is unable to follow the Ceti. साकृतम्—आकृतेन सह meaningly, significantly.

कापि हृदयवल्लभा Some lady dear to his heart was drawn by the prince on the stone slab. प्रतिपादयतः मित्रावसोः In spite of Mitrāvasu's offer of his sister. 'षष्ठी चानादरे' इत्यनादरे A genitive absolute. जातः निर्वेदः यस्याः Who got disgusted. सहर्षम् The direction shows that the hero has now realised that it is Malayavati, daughter of Viśvāvasu. अथवा.....प्रसूतिः रत्नानाम् आकरः The sea which is the mine of gems. The sea gave the famous fourteen jewels:—लक्ष्मीः कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमा गावः कामदुधाः सुरेश्वरगजो रम्भादिदेवाङ्गानाः । अथः सप्तसुखः विषं हरिधनुः शङ्खोमृतं चाम्बुधेः रत्नानीह चतुर्दश प्रतिदिनं कुर्युः सदा मङ्गलम् ॥ कृते governs the ablative 'अन्यारादितरते'—इत्यादिना पश्यमी, without. चन्द्रलेखा the digit of the Moon. The अलङ्कार is द्वयान्त. Compare the Mālati-mādhava for a similar idea: कुतो वा महोदधिं कर्जयित्वा पारिजातस्य उद्भ्रमः । ( II ) or the शाकुंतलः सागरसुज्जित्वा कुत्र वा महानव्यवतरति ( III ). The Moon could not have sprung from any place other than the sea, so a beautiful girl like Malayavati could be born only in a high family. The hero should have said महाराजस्य विश्वावसोः etc. मनाक् slightly, a little. विनितः deceived. If I had known, ( says Jimūtavāhana ) that she was Malayavati then surely things would not have taken this turn; hence followed the rejection of Mitrāvasu's offer. भवति—भवती is used to address any lady.

अनपराद्वः not at fault. ( कर्त्तरि क्तान्तस्य नजा समासः ). My friend had drawn a sketch of your princess and he had set his heart on that very lady. So it is wrong to hold Jimūtavāhana responsible for the sequel. प्रत्येषि if you do not stand convinced by what we say. न तावत् The punishment has still to be carried out, says the prince and hence till the picture is not seen he will not let go the hand! कदलीपत्रम् a plantain leaf. In the Ratnāvalī (II) an *Uttariya* is used to conceal the picture. अहम् इव आलिखिता It seems that I am drawn by him !

किं भणसि - The *Cetī* desires to submit that the sketch is so exact that the princess is as it were reflected in the slab ! It cannot therefore be decided whether it was her reflection or whether it was a sketch ! The picture is so exact. दुर्जनीकृता-अदुर्जनं दुर्जनं सप्तयमानं दुर्जनीकृता. It is a चिं form according to 'अभूततद्वावे'. She was not a *Durjana* but the picture episode makes her look like one ! She was his lady-love from the beginning and she should not have doubted or got angry with him ! So she is now found in a bad perspective ! The विप्रलम्भ should be followed by संभोग. It is a precedent for संभोग. Cf. न विना विप्रलम्भेन संभोगः पुष्टिमधुते । कषायिते हि वस्त्रादौ भूयान् रागो विवर्धते ॥ गान्धर्व - practised by the *Gandharwas*. This is one of the eight forms of Hindu Marriage : ब्राह्मो दैवस्तथैवार्पः प्राजापत्यस्तथासुरः । गान्धर्वो राक्षसश्रैव पैशाचश्चाष्टमः स्मृतः ॥ मनु III 21. Manu describes the गान्धर्व form thus : इच्छयान्योन्यसंयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञयो मधुन्यः कामसंभवः ॥ मनु III 32. It is a love marriage by mutual consent. प्रतीष्टा Accepted. गुरुभिः-by parents This obviously must mean not only the father and mother, but other elders too; or otherwise the plural is redundant. भर्तुः - shows that now she would surely be the wife of Jimūtavāhana. This shows that acting on the suggestion of the *Vidūṣaka*, *Mitrāvasu* had made a direct approach to the parents of the hero. ममैवैकस्य ब्राह्मणस्य The *vidūṣaka* looks, forward to grand

dinners and hence merrily declares this: He, the Brāhmaṇa, alone shall benefit! It is a well-known maxim that a Brāhmaṇa is “*Bhojanapriya*”. उत्सवः: merriment or festivity, a joyous occasion उत्सृते सुखं इति उत्सवः। ‘मह उद्धव उत्सवः’—अमर. गता अल्प. The *Vidūṣaka* is annoyed at the inopportune entry of the *Cetī* and hence his desire that she ‘be gone’. दास्याःपुत्रि an abusive term. It must be a compound to show the abuse, ‘daughter of a whore’ or daughter of an unchaste woman. ‘पश्या आकोशे’ इति पश्या अलुक्। एनां *Malayavati*. The *Vidūṣaka* desires to say that if a marriage is to be performed two are required, then why take away *Malayavati* alone now leaving his friend behind! Hence the next remark. दृताश is a dig by the *Cetī* at the *Vidūṣaka*. युज्ञाकम् The plural is a plural of disrespect according to ‘अस्मदोद्वयात्’. स्नपनकम् (स्नाय अनेन) materials for a bath [स्नाते: पिजन्ताल्युटि स्वार्थं कप्रत्यये रूपम्, ‘रास्नावनुमां च’ इत्यनेन मित्त्वम्, मितां हस्तः।]. According to some स्नपनक is स्नानवेला। Time for bath. The Trivandram edition read स्नापनकम्. वैतालिकः—‘विविधेन तालेन व्यवहरति इति’ ‘तेन व्यवहरन्त’—इति ठक्, ‘वैतालिका वोधकरा’—अमर. [This whole is done by चूल्का. Compare ‘अन्तर्जीवनिकासंस्थैः सूचनार्थस्य चूलिका’ (सा. द.)] He is a bard. His office is to appraise the king of the proper time or fixed periods of the day. In dramas he indicates the time at dawn or noon by music and song. He also celebrates his king’s victories. He is alone as in the *Vikramorvāsiya* (विक्रमोर्वशीय) or in a pair as in the *Sakuntala* (शाकुंतल). तत्प्रहरेकयोग्ये रामैस्तत्कालवाचिभिः। सरभसमेव वितालं गायन् वैतालिको भवति॥ (भावप्रकाश). The सुदाराक्षस mentions two bards; *Ratnāvali* has one.

II. 13. इह मलये पिश्तातकस्य वृश्या भेरुतुल्यां द्युर्तं दधानः, सथः सिन्दूर-धूलीकूरीकृतदिवसमारम्भसन्ध्यातपश्चीः सिद्ध्योक्तः अङ्गनानां चलचरणरणन्नपुरारावहृद्ये: उद्ग्रीतैः भवतः उद्वाहस्नानवेलां सिद्धये कथयति।

पिश्तातक (पिश्तातः एव पिश्तातकः) ‘पिश्तातः पटवासकः’—अमर. *Sivarāma* says—उत्सवेषु रजनी (turmeric) तण्डुलकुरुक्मादानां तत्र तत्रोल्लवलवलवहननेन चूर्णप्रसारणं क्रियते तत् पिश्तातकमुच्यते (विमर्शीणी). It is a scented powder—may be युलाल or बुका, वृश्या by showering. The idea

is that people threw the पिष्टातक on each other. This word and this idea occurs in रत्नावली (I. 10 and 11). मेरुतुल्यां like that of Merū The Merū is supposed to have a golden colour. It is the hub round which all planets are said to revolve. It is the centre of several Dvīpas. The yellow scented powder was thrown round for the festive occasion. So the Malaya took on a yellow robe and could be compared to the Meru mountain. सिन्दूरेण दूरीकृता दिवसस्य समारम्भस्य संध्यापतस्य च श्रीः येन सः Sindura was thrown up and it made the day surpass the morning in its reddish beauty. It also surpassed the evening similarly. The reading सिन्दूरधूली० would mean "imparted the beauty of the evening to the morning even by the masses of the dust of red led" सिन्दूरधूलीभिः कृता दिवस— समारम्भे अपि संध्यातपस्य श्रीः येन; (or again सिन्दूरस्य धूल्या कृता दिवस— समारम्भस्य संध्यायाः च यः आतपः तस्य श्रीः येन). However this part of the drama is not enacted as a scene of the morning; and hence the inapplicability. Moreover the morning and evening hues are the same! दूरीकृत surpassed, तिरस्कृत. उद्भीतैः loud songs. Songs sung in गान्धार. Cf. जीवानन्दः— पद्जमध्यमनामानौ ग्रामौ गायन्ति मानवाः । न तु गान्धारनामानं स लभ्यो देवयोनिभिः॥ चलाः ये चरणाः तेषु रणन्तः ये नूपुराः तेषां हादेन हृदयैः नूपुरः anklet 'मजीरोऽक्षी स नूपुरः '-रभस. रणन्तः jingling. हादेन sweet or melodious sound. हृदय sweet, pleasing. भवतः of Jimūta-vāhana. अङ्गना(प्रशस्तानि अङ्गानि यस्याः)beautiful women. उद्वाहस्य स्नानस्य वेलाम् The time of the nuptial bath. There is निर्दर्शना, विरंग and अनुग्रास in the verse. The metre is खण्घरा. The reading अरणमाणिरणन्ननूपुरारावहृदयः is not good as the word अरणमाण is अपुर्वार्थक. सिद्धलोकः The race of the Siddhas or world of the Siddhas. सिद्धये for the accomplishment of your desired object. The verse shows that preparations for the marriage were afoot.

14. समानरूपानुरागकुलवयसां पुण्यवतां केषांचिदेव अन्योन्यदर्शनकृतः  
समागमः भवति, मन्ये ।

समानानाति ( रूपं च अनुरागः च कुलं च वयः च ) रूपानुरागकुलवयांसि येषाम्  
अन्योन्यस्य दर्शनं तेन कृतः. The कामसूत्र ( III. 1. 18 ) says : यस्यां  
मनश्चक्षुपोः प्रवृत्तिः तस्याम् कृद्धिः । Therefore this verse describes

the greatness of the union arising from love at first sight. The कामसूत्र ( III. 1. 1. ) says : ' सर्वार्थामनन्यपूर्वार्थां शास्त्रतोऽधिगतायां धर्मोऽर्थः पुत्रः सम्बन्धः पक्षशृद्धिः अनुपस्थृता रतिः च ' This verse exactly follows this sutra. Compare भवसूतिः— ' इतरेतरातुरागो हि विवाहकर्मणि परार्थं मङ्गलं ( मालतीमाधव II ) or मालविकाम्बिमित्र—अनातुरोत्कण्ठितयोः प्रसिद्धता समागमेनापि रतिने मां प्रति । परस्परप्राप्तिनिराशयोर्वरं शरीरनाशोऽपि समानुरागयोः ॥ ( III 15 ). केषांचित् of a few only who are virtuous. पुण्यवतां of meritorious or virtuous persons. The metre is आर्या. This verse is not included in the Calcutta edition. The verse has no place after the last remark of the hero.

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## ACT III

The marriage is performed and all are merry. The *Vīṭa* takes *Vidūṣaka* for his beloved *Navamallikā*, and he is made an object of fun. His sacred thread is snapped and he is manhandled. As he is later discovered to be a relation of the hero, copious excuses are offered. Then follows a love scene between the hero and the heroine. On this happy occasion *Mitrāvasu* gives out the news about *Mataṅga*'s invasion of *Jimūtavāhana*'s territories. He offers to go, but the hero dissuades him.

The poet now goes on to describe *Sumbhoga*, *Sṛṅgāra* after the description of the *Vipralumbha* in the II Act. This is done by what is known in dramaturgy as the *Kaisiki Vṛtti*. It is thus described:

या अङ्गनेपञ्चविशेषचित्रा खीसंयुता या वहुनृत्तगीता ।

कामोपभोगप्रभवोपचारा तां कैशिर्कीं वृत्तिमुदाहरन्ति ॥ नाव्यशास्त्र 22.47

There too the हास्यनर्म is thus employed :

आस्थापितशृंगारं विशुद्धकरणं निवृत्तवीररसम् ।

हास्यप्रवचनवहुलं नर्म त्रिविंश विजानीयात् ॥ 22.49.

ततः in the III Act, after the end of the II. मत्तः intoxicated. विचित्रः विहळः च वेषः यस्य. विचित्र Causing mirth. विहळः dishevelled on account of his drink, untidy. चषकदस्तः—चषकः [पानपात्रं a peg, a wine cup (चपकोऽत्री पानपात्रम्—अमरः)] हस्ते यस्य. The *Vīṭa* is an associate of the hero in his *Sṛṅgāra* exploits. He is usually thus shown: सम्भोगहीनसंपत् विट्स्तुधूर्तः कलैकदेशः । वेशोपचारकुशलः वाप्ती मधुरोऽथ वहुमतो गोष्याम् ॥ ( सा. द. ). चेट is also similar. The सा. द. says शृंगरिंस्य सहाया विटचेटविदूषकाद्याः स्युः । भक्ता नर्ममु निपुणाः कुपितवधूमानभक्तानाः शुद्धाः ॥...तथा शकारचेटाद्याः अधमाः परिकीर्तिताः ॥ They create laughter. हासमूलः समाख्यातः हास्यनामा रसां वृथैः । चेष्टाङ्गवैष्ट्रैकृत्याद् वाच्यो हास्यस्य च उद्भवः ॥ ( सा. द. ). स्कन्धे आरोपित सुरायाः भाण्डं येन Who has kept a large jug of wine on his shoulder. The very entry of these two characters is bound to create laughter. Our *Vīṭa* is

shown here more as a sub-standard character. Elsewhere he is of a higher type. See the *Mṛichhakaṭika* (मृच्छकटिक) where he is of a higher type.

III. 1. यः नित्यं सुरां पिबति यः च जनस्य प्रियसंगमं कुरुते, तौ द्वौ एव वलंदेवः कामदेवः च मम देवौ ।

सुरा Wine. It is wrong to suppose that drinking wine was not known in India. The famous *sūkta* about the gambler in the *Rgveda* mentions *Surā*. Not only that, it follows the *Rgveda* to the *Brāhmaṇa* literature (compare *Aitareya Brāhmaṇa* too) and through down up to classical literature. Youth of this country, both men and women, indulged in drink. Cf. मेघदूत—‘हित्वा हालां अभिमतरसां रेवतीलोचनाङ्काम् (I.52) which refers to both. आचार्येण व्रकादरस्य हर्लिनान्मत्तन मत्तन वा । दग्धं त्वत्सुतकाननं ननु मही यस्याश्रयान्चीतत्वा ( वेर्णीसंहार VI. 27 ). शिशुपाल— धूर्णयन्मदिरास्वादमदपाटलितयुतां रेवतावदनोन्निष्टपरिपूर्वे दशौ ॥ ( 11. 16 ). Also see अमर 55 or किरात IX. 42, 73 or प्रबोधचन्द्रोदय II.1, III. 2।. सुरा was a wine extracted from rice, कोहल that from barley (from which we get ‘alcohol’) and मतुलिका from wheat. Some names of wine are detailed below:—

‘सुरा हलिप्रिया हाला परस्युद्धरुणात्मजा गन्धोत्तमा प्रसंबोधादम्बर्यः परिरुता । मर्दिरा कश्यमयेऽपि ।’ Ladies too drank wine. Cf. कुमारसम्मवः—नयनान्यरुणानि धूर्णयन् वचनानि स्वलयन्पदेपदे । असति त्वयि वारणी मदः प्रमदानामधना विडम्बना ॥ IV. 12 प्रियेण संगमः ०१ प्रियः प्रिया च प्रियो, ( ‘पुमान् खिया’ इति पुसः एकशेषः, ) ताम्यां समागमः. मन्ये shows that the *Vīṭa* ( his name is *Sekharaka* as given below ) does not consider any other gods important but *Balarāma* and *Kāma*. The metre is आर्या. धूर्णमानः reeling ( धूर्ण ).

III. 2. यस्य वक्षःस्थले दर्यिता, मुखे नीलोत्पलवासिता मदिरा, शीर्षे च शेखरकः नित्यम् एव सांस्थता ।

वक्षःस्थल the broad chest. नीलं च तद् उत्पलं तेन वासिता rendered fragrant by blue lotuses. It seems this was the practice. Compare किरातः—पातुमहितरतीन्यभिलेषु-स्तर्पयन्त्यपुनरुक्तरसानि । सस्मितानि वदनानि वधूनां सोत्पलानि च मधूनि युवानः॥

IX. 51; or again:—भूविलाससुभगाननुकर्तुं विश्रमानिव वधूनयनानाम् । आददे भूदुविलोलपलाशैस्तपलैश्वशकवीचिपु कम्पः ॥ IX. 56; or कृतुसंहार V. 10. सुगन्धिनिःश्वासविकम्पितोत्पलं मनोहरं कामरतिप्रवोधकम् । निशालु हृथः सह कामिमिः त्रियः पिबन्ति मयं मदनीयमुत्तमम् ॥ शेखरकः a chaplet. 'शिखालु आपीडशेखरौ'—अमर.

The Viṭa has everything when he has his beloved resting on his bosom, he has enough drink and a chaplet on his head. By innuendo he suggests that Śekharaka is *on the top* of everyone! चाल्यति who moves me? The Viṭa while himself reeling feels that he is being moved by somebody *i. e.* Navamallikā! प्रथमप्रहरे in the first watch. The word प्रहर shows that bells must have been rung or struck to denote the time. The time of marriage in this drama must have been the evening. निः: प्रणयिनीजनः तेन सनाथः accompanied by one's loved one. कुमुमानाम् आकारः स एव उद्यानं तस्मिन् in the garden which was a store of flowers; or कुमुमकर should be taken as a proper noun. आपानस्य सौख्यम् ('आपानम् पानगोष्ठिका'—अमर. आसमन्तात् पिबन्ति जनाः यत्र. A drinking booth). The pleasures of drinking. कीदृशः etc. There is an obvious pun. नवमलिका is a proper name and also means 'jasmine'—मोगरा. Just as a chaplet cannot be imagined to exist without jasmine flowers, so too Śekharaka cannot remain without Navamallikā. स्कन्धे न्यस्तं वब्रयुगलं येन सः. दुष्मधुकराः The wicked bees. वर्णक fragrant things for unguents. 'वर्णक स्यात् विलेपनम्'—अमर. संतान one of the five famous divine trees. संतानः कल्पशूक्षश्च पुंसि वा हस्तिचन्दनम् ।—अमर. पिनद् = अपिनद्. अपिपूर्वत् नह धातोः त्वति रूपम् । अपिशब्दाकारस्य 'वष्टि भागुरिलोपमवाप्योरुपसर्गयोः' इत्यादि वार्तिकेन लोपः च । रक्तांशुक red garments. Red was a colour worn also for death. Red was the famous Buddhist colour. 'वासं आच्छादनं वृसः चैलं वसनम् अंशुकम्'—अमर. उत्तरीयेण कृतम् अवगुण्ठनं येन, who covered his face by his upper garment. अवगुण्ठनं a veil.. The idea seems to be that the Viḍeṣaka took it over his head and thus covered his whole body by the uttariya. एकेषाम् others. 'एके मुख्यान्यकेवलाः'—अमर. मधु करे यस्य मधुकरः, दुष्टः च असौ मधुकरः च तस्य. शिवराम says — मधुकर इति विटस्य अपि वाचकः । There is

an obvious pun on the word मधुकर. कोपेन The Viṭa feels that his beloved has done this *i.e.* turned her face away in anger ! He was late in coming and hence he feels that she has got angry. The Vidūṣaka did it out of his difficulty to tolerate the 'fragrance' of wine. सविशेषं specially. तमाल्बीथिका The tamāla avenue. It may be even a small bower. Cf. Medinī: वीथी पंक्तौ गृहाङ्गे च रूपकान्तरवर्भनोः । सज्जीकुरु a चिक्क formation. रजन्यां विरहः तेन जनिता उत्कण्ठा यस्य तम्. Who was the more excited due to the separation at night.

III. 3. नवमालिके गर्वितः यः हरिहरपितामहानाम् अपि नन्तु न जानाति सः शेषवरकः तव चरणयोः पतति ।

हरि Visṇu. हरि Śival. पितामह Brahman. The genitive is सम्बन्धसाक्षात्ये षष्ठी. The Viṭa says that he was saluting Navamālika and doing her a great honour. He was not in the habit of or did not care to bow to Hari, Hara or Pitāmaha even, but was bowing down to her !! मत्तपालक, Oh you superior drunkard ! (मत्तश्रेष्ठ). A variant is मत्तवालक, drunken child. इति कृत्वा Thinking me to be...मदपरक्षेन under the influence of intoxication. अत्रियः the vidūṣaka; Atreya seems to be a proper name. अलीकं कोपम्: --अलीकं false, pretended. Cf. अलीककोपमातेन (Kādambarī). रोपेण आरक्षः red on account of anger. इष्टद रक्तं आरक्षम् slightly red, reddish. Reddish eyes are usually supposed to be a sign of youthfulness and beauty. Women are पाटलोपान्तनेत्र (करुसंहार V. 13). Here her eyes are red because of anger. मन्दभागधेयायाः The idea is that Vidūṣaka is not unfortunate, but it is his mother. कपिलमर्कट a tawny monkey. The Vidūṣaka is always called a monkey in dramas. Vidūṣaka calls himself a Sākhāmṛga in Viṣṇu V, or in the Mālavikānimitra IV he is called a Piṅgala Vānara. साधु रे पिङ्गलवानर साधु ! सुषु परित्रातः त्वया स्वपक्षः (in स्वपक्ष), or in विक्रमोर्वशीय Act II he is referred to as आलिखितो वानर इव. This anger of the Viṭa is well-deserved because the Vidūṣaka had kept him, as it were, under a delusion. यज्ञोपवीतम् The sacred thread worn by members of the first three classes over the left shoulder and under

the right arm. Originally it was the investiture. The Manusmṛti says that the Upavīta (उपवीतं) of the Brahmins should be made of cotton thread; कार्पासमु-पवीतं स्थाद्विप्रस्थोर्ध्वतं त्रिवृत् II. 44. The Yajnopavīta (यज्ञोपवीत) is made fun of in Mṛcchakaṭika too. त्रुच्छति breaks, snaps. The sacred thread is not referred to by many sūtrā—kāras in the upanayana ceremony. A Prāyācitta is prescribed for its loss and taking a meal without it renders one liable to expiation! The Yajñopavīta is mentioned as early as the Taittiriya Brāhmaṇa (III. 10, 9, 12). Lokamānya Tilak mentions his view that it was originally not a thread, but a garment of cloth (*Vāsus*) or deerskin (*ajina*)—Orion, 145. He mentions the view of Mīmānsists, particularly Jaiminīyanyayāmālāvistāra iii. 4. 1. It is useful to note that women used to wear the *Yajnopavīta*. गन्धर्वराजमित्रं is a v. l. It is not proper as Jimūtavāhana was a Lord of the Siddhas and not Gandharvas! The Viduṣaka is rightly angry that he, a Brāhmaṇa, and also the friend of the king is being asked to fall at the feet of a mere woman and that too a maid-servant! The proposal is, to say the least, intolerable to him. पातयिष्यामि. This is not a mere threat as it is carried out later in this Act. खलीकृतः—न खलः, अखलः अग्नलः खलः संपद्यमानः कृतः खलीकृतः a 'cvi' formation: insulted, offended, scorned. प्रियस्य सम्बन्धिकः Related to the Priya or husband of Malayavati. सम्बन्धिन् शब्दात् स्वार्थं कप्रत्ययः. They had now become as if they were related through the marriage of the Prince and Princess Malayavati. And one on the side of a bridegroom may be laughed at! This shows how jokes were cut at each other in marriage days. This custom still persists and sometimes in its wake brings some very unfortunate results. He has now made amends for his mistakes. He now asks him whether he regarded Śekharaka still as 'a drunken 'child'! वर्तुलीकृत्य having rolled it in a coil (अवर्तुलं वर्तुलं कृत्वा). उत्तरीयं The upper garment. It seems in olden times men used to wear two garments (N. III-11) out of which one was called 'uttariya'.

दिष्या The *Vidūṣaka* says that the *Vīṭa* is now free from his intoxication inasmuch as he is providing a seat for him. आवेगः rush, excitement. सुभरितं ( well-filled ) कुरु अच्छसुरया fill it well with good wine, pure wine. 'चषकोऽत्थी पानपात्रम्'—अमर. रसः sweetness, relish. नवमालिकायाः मुखस्य संसर्गं संवर्धितः रसः यस्य. Lovers often relish a cup half drunk by their beloveds or *Vice versa*. That is the way of chivalrous lovers—even animals! Compare नीवारौदनमण्डमुष्णमधुरं सद्यः प्रसूत—प्रियापीतादभ्यादिकं तपोवनस्थः पर्यासमाचामति—उत्तरराम. IV. 1. पूर्वम् आस्वादितम् आस्वादितपूर्वम्, न आस्वादितपूर्वम् अनास्वादितपूर्वम्, सुपुष्पासमासः not tasted before. It is because of the dictum : रतिकाले मुखं ब्रीणं शुद्धं आखेटके शुनाम् ॥ अतःपरम् What greater regard or respect can one pay! That is what the *Vīṭa* thought was the best way to respect the *Vidūṣaka*. ब्राह्मणः खलु अहम्! He says he cannot take the *ucchis̄ha* being a Brahmin, much more the *ucchis̄ha* of 'surā'! Manu has declared that not only *surāpāna* is a great sin, but even keeping contact with drunkards is itself a sin. And the poor Brahmana cannot afford to do this irreligious act. ब्रह्महत्या सुरापानं स्तेयं गुरुवङ्गनामः। महान्ति पातकाप्याहुः संसर्गश्चापि तैः सह ( 1 मनु. XI. 54 ). ब्रह्मसूत्रम् The Brahmana's sacred thread. वेदाक्षराणि If you do not have the *Yajnopavita* then you must give proof of your being a Brahmana, by reciting words from the sacred *Vedas*, like asking a Muslim to recite his *qulma*! It was incumbent on the Brahmana to recite his daily "Svādhyāya" hence the query of the *Cetī*. उदाहर speak out, give out, say, utter. सीधोः गन्धेन By the smell of wine. सीधु is ( पक्षुरसप्रकृतिकः सुराविशेषः ) : properly spirit distilled from molasses, rum. The *Vidūṣaka* probably knew no *Veda* or even if he knew he must have forgotten them! Or if he at all knew any he may have desired to evade the utterance of vedic *ṛcas* before the *Vīṭa* and *Cetī* who must be considered low enough—having no right to listen to the sacred words or otherwise causing an impurity. The *Vidūṣaka* is usually a forgetful creature. So he may have forgotten. Compare the *Malavika* : भवति यदि नीतेरेकमप्यक्षरं पठेयं तदा गायत्रीमपि विस्मरेयम् ( IV. ) He is always a मन्दबुद्धि Brahmin.

The Mālavikāgnimitra mentions sugar as an antidote against the over-indulgence in sīdhu: 'सीतुषानोद्देजितस्य मत्स्यण्डिका'. Vidūṣaka's treacherous memory is referred to in the *Svapnavāsavādattā* too. The Vidūṣaka is similarly shown to have little knowledge of the Vedas in the the *Ratnāvali* (I): यदि पञ्चते तदलमेतेन । विहस्य This stage direction shows that the Cetī had threatened to carry out her punishment to make Vidūṣaka fall at her feet. Now seeing that he falls at her feet, she sneers at him! मर्ययतु forgive. अपराद्धम् The offence. अकाले मृत्युः Premature death, untimely demise. The अकालमृत्यु is due to his association with those who drank wine. Drinking of wine was a Mahāpātaka and to respectable citizens it was bound to bring disgrace. The Bhagavadgītā has declared : संभावितस्य चार्कीर्तिमरणादतिरिच्यते; so he is now saved both from drinking wine and association with drunkards which is thus avoidance of a premature death. दीर्घिका lake, a long or oblong well. ( दीर्घा एव दीर्घिका संज्ञायां कन् ) 'वापि तु दीर्घिका'—अमर. तथा करोति It is strange that this stage direction is given since we expect him to bathe on the stage in a well! We think this stage direction would have to be dropped. स्पष्टिम् in actual body, in an embodied form. स्वयंवरलक्ष्मीम् The beauty of the marriage by choice. There is a Variant स्विमणीम् इव हरिः which means--like Viśṇu or Śri Kṛṣṇa supporting Rukmini पार्श्वपरिवर्ती by his side. शृङ्गाते वराय उचितं नेपथ्यं येन who has put on an attire or dress fit for a bridegroom. विमवतः according to rank or precedence. परिवारः retinue, train of servants or courtiers etc.

III. 4. दृष्ट्य दृष्टिम् अधः ददाति, आभाषिता आलापं न कुरुते, शश्यार्या परिकृत्य तिष्ठति, बलात् आलिङ्गिता वेपते, सखीषु वासमवनात् निर्यान्तीयु निर्गतुम् एव ईहते, नवोढा प्रिया वामतया एव अद्य मे सुतरां प्रीत्यै जाता ।

अद्य today, at this time of our marriage. नवा च असौ ऊढा च नवोढा-कर्मधारय newly married. ऊढा P. P. P. चद् ( चहते: क्षः ). प्रिया beloved, *Malayavati*. वामतया on account of her opposition or contrary behaviour.

The वामता refers to the नायिका who is रतौ वामा. ( Cf. दशरूप II. 16 It is a variety of मुख्या नायिका—मुख्या नववयः-कामा रतौ वामा चृदुः कुथि). The Daśarūpa quotes: व्याहृता प्रतिवचो न संदधे गन्तुमेच्छदद्वला चित्तामुका । सेवते स्म शथनं परामुखी सा तथापि रतये पिनाकिनः ॥ ( कुमार. VIII. 2 ). The साहित्यदर्शन says :

दृष्ट्वा दर्शयति कीडां सम्मुखं नैव पश्यति ।  
प्रच्छब्दं वा भ्रमन्तं वातिकान्तं पश्यति प्रियम् ॥  
बहुधा पृच्छयमानापि मनदं मन्दमधोमुखी ।  
सगद्गदस्वरं किञ्चित् प्रियं प्रायेण भाषते ॥  
अन्यैः प्रवर्तितां शब्दत् सावधाना च तत्कथाम् ।  
शृणोत्यन्यत्रदत्ताक्षी प्रिये बालानुरागिणी ॥

The Mālavikāgnimitra has this description :

हस्तं कम्पती रुद्धि रशनान्यापारलोलाङ्गुलि  
हस्तौ स्वौ नयति स्तनावरणतामालिङ्गयमाना बलात् ।  
पातुं पक्षमलचक्षुरुचमयतः साचीकरोत्याननं  
व्याजेनाप्यमिलाष्पूरणसुखं निर्वर्तयत्येव मे ॥ IV. 15

The Ratnāvalī has the following :—

प्रणयविशदां दृष्टि वक्त्रे ददाति न शङ्किता  
घटयति घनं कण्ठालेषे रसान्न पयोधरौ ।  
वदति बहुशो गच्छामीति प्रयत्नधृताऽप्यहो  
रमयतितरां संकेतस्था तथापि हि कामिनी ॥ III. 9

The Prince says that a wife is indeed lovable, but she conduced very much more to his happiness by her contrary behaviour! अधो ददाति she looks down below; does not look in the face. The force of अधः is thus brought out by शिवरामा—“दृष्टा सकौतुकानुरागां मया वीक्षिता साम्मुख्यं न करोति । तर्हि दृष्टि वस्त्वन्तरं प्रेरयति इति चेत् न ।” आभाषिता when spoken to. आलापम् talk, speech, reply. शय्या bed. परिवृत्य with the face turned away. ‘अत्र विरुद्धाचरणं आतिश्ति । न तु शय्यां मुखति’—शिवराम. आलिङ्गिता—मन्दं आलिङ्गा slightly embraced. वेपते trembles. ‘कम्पते । न निषेधति । अतः स्पर्शस्य दुःसहत्वं न हेतुः किन्तु लाभवसम् एव ।’—शिवराम. निर्यान्तीषु going out. वासभवनम् Bed-chamber. नर्गुम् to go out. इहते desires. The metre is शार्दूलविकीडित.

III. 5. प्रिये, प्रतिवचः हुंकारं ददता मया यत् मौनम् आसेवितम्, यद् दावानलदीसिभिः चन्द्रातपैः इयं ततुः तापिता बहूनि नक्तंदिनानि अनन्यमनसा यत् च ध्यातम् तस्य तपसः एतत् फलं यत् ते इदं मुखं अधुना पश्यामि ।

There is a metaphor of penance superimposed on the virahajvara by the poet here. हुंकारं acceptance by the sound 'hum'. Cf. नैषध XX. 62. Cf. शृष्ट पुनः पुनः कांता हुंकारैः एव भाषते; that is a usual way of women in love. 'हुमित्येतच्छृष्टतामङ्गीकारानुकरणम्'—विश्वः प्रतिवचः (वचसि वचसि इति) at every word. मौनम् silence. दावः च असौ अनलः च. दाव is itself forest fire. 'वने च वनवहौ च दवो दाव इहेष्यते'—यादवः. However by the rule 'विशेष्यवाचकपदसमभिव्याहारे विशेषणमात्रपरत्वम्' we have to understand दाव in the sense of a forest and the whole word दावामि as the fire in the forest. दावानलस्य दीसिः इव दीसिः येषां तथाभूतैः (चन्द्रातपैः) (rays of the moon) which possess the heat (dipti) like that of the forest conflagration. It is well-known that the rays of the moon burn separated lovers. Cf. शृंगारविलास (82) मथुरागमनोन्मुखे मुरारौ असुभारातिभृतां व्रजांगनानाम्। प्रलयज्वलनायते स्म राका भवनाकाशमजायताम्बुराशिः॥ or 75 there only. Compare शाकुतल-विसृजति हिमगर्भैरिन्दुरभिं मयूरैः॥ ज्यातं thought about. नर्कं दिनानि च यावत् (अत्यन्तसंयोगे द्वितीया) Nights and days. अन्यगतं मनः यस्य अन्यमनाः न अन्यमनाः अनन्यमनाः with the mind intently fixed on you. This is rather strange from the hero who had rejected Malayavati in his very presence! तपसः of the penance (in the form of "Mauna"). फलम् fruit, result. Just as yogins practise the 'pañcāgnisādhana' with intent devotion on the *Parabrahman*, so the hero says to his beloved that for a sāksatkāra of hers (like that of the *Parabrahman*) he practised penance in the form of his silence, only a humkāra was made even when urged to speak; the body was subjected to the fire in the form of the moon's rays which were themselves heat to him in her absence and he thought of her form only. Hence the fruit of all this *tapas* was her presence now. Manu has talked of threefold penance viz. XI. 241 यत्किञ्चिदेनः कुर्वति मनोबाह्मूर्तिमिर्जनाः। तस्य निर्देहंत्याशु तपसैव तपोधनाः॥ Here the

वाक्तप is indicated in the 1st line, कायिक तप in 2nd line and the मनस्तप in the 3rd line. The metre is शार्दूल-विकीर्ति.

प्रियमपि He knows how to flatter women. He is a good lover. He has madhura words. He is a *priyamvada*. प्रतिपक्षवादिनि you who think that this is flattery when it is a fact. There is surely no overstatement in his words—says the *Cetz*. प्रतिपक्षपातिनि would mean—you who take a contrary view. स्वैरम् slowly—‘मन्दस्वच्छन्दयोः स्वैरम्’—अमर.

III. 6. स्तनभारः ते मध्यस्य खेदाय एव, अपरः हारः किमु, नितम्बभरतः ऊर्युगं ताम्यति, अनया काश्च्या किं पुनः, ऊर्युगलं वोद्धुं पादयुगस्य शक्तिः न, नुपुरौ कुतः, स्वाङ्गैः एव विभूषिता असि, क्लेशाय मण्डनं किं वहासि ।

स्तनयोः भारः The heavy breasts. मध्य the waist. हारः a pearl necklace. Heavy breasts are a sign of beauty. खेदाय will cause fatigue. Cf. the रत्नावलि:—पादाप्रस्थितया मुहुः स्तनभेरणानीतया नप्रतां 1.1. वक्षोजौ इम्बुंभविभ्रमहरौ—शृंगारशतक 5 or गुरुणा स्तनभेरण 16 or स्तोकनम्रा स्तनाभ्याम्—मेघदूत. सा कान्ता जघनस्थलेन गुरुणा गन्तुं न शक्ता वयम्—अमर. 34. The poet says that your waist is already bearing the burden of your heavy breasts; why now add to it one more burden i. e. that of the हार. The हार will make for further heaviness, it will not add to the beauty of the already beautiful breasts! ताम्यति is fatigued, becomes weary or exhausted. ऊर्युगं the pair of thighs (ऊर्वाः युगम्). नितम्बभरतः due to the weight of the hips. Compare : श्रोणीभारा—दलसगमना—मेघदूत. The buttocks are weighty and hence the pair of thighs gets weary under that burden, why therefore add to the troubles by the *Kāñci*? The girdle will further tighten and add to the weight of the already heavy *nitambas*. Cf. यातं यच्च नितंबयोगुर्बृतया मंदं विलासादिव शङ्कुतल II. 3. मालविकाशिमित्र III. 7 विपुलं नितम्बविम्बे मये क्षामं समुच्चते कुचयोः. The क्षतुसहारः 1V. 4 says काशीगुणैः काश्चनरत्नचित्रैर्नौ भूषयन्ति प्रमदा नितम्बान्। Compare also I.6 of क्षतुसंहार.

पादयोः युगं The pair of feet. They are unable to carry the thighs on account of their burden. Then why add to it by the weight of the anklets,

*Nāpuras* ? बोहुं to carry ( वह ). स्वाहैः by your own limbs viz. the breasts, the thighs ( and buttocks ) and feet. Then why must you have any further ornaments ? Compare विकमोर्वशीयम् II. 3 आभरणस्याभरणं प्रसाधनविधे: प्रसाधनविशेषः । उपमानस्यापि सर्वे प्रत्युपमानं वपुस्तस्याः ॥ or कुमारसम्भव I. 42 अन्योन्यशोभाजननाद्वभूव साधारणो भूषणभूष्यभावः । or नैसर्पिकलाचर्य-प्रभाववत्या विभूषणं भारः Ru. 1V. or इयमव्यवैः पाण्डुक्षामैरलङ्कृतमण्डना—मालतीमाधव VI. 6. The metre is शा. वि.

III. 7. चन्दनानां निष्पन्दः लतामण्डपे कुट्टिमान्तान् शिशिरयति, धारागृहाणां ध्वनिं श्रुत्वा नीलकण्ठः ताण्डवम् अनुत्तन्ते, यन्त्रोन्मुक्तः आपातोत्पीडहेलाहतकुसुम—रजःपिजरः च अयं जलौधः विटपिनाम् आलवालान् पूरयन् वेगात् चलति ।

चन्दनानाम् निष्पन्दः The sandal juice. लतानिर्मिते मण्डपे in the bower of creepers. कुट्टिमानाम् अन्तान् the borders or ends of the paved ground. कुट्टिमोऽच्ची निबद्धा भूः-रामाश्रमी. शिशिरयति-शिशिरशब्दात् ‘तत्करोति तदाच्छे’ इति णिन्. A denominative from शिशिर, renders cool. In place of श्रुत्वा we get a variant आरात्=near, ‘आरात् दूरसर्मीपयोः’-अमरः। धारागृहाणाम् of the artificial jets of water or fountains, shower-baths. In place of आरात् we get a variant तारं loud ( construe with ध्वनिम् ). Compare रु 16.49. ( ध्वनि ) अनुकुरुते is another variant which means ‘imitates’. अनुत्तन्ते goes with ताण्डवम्. ताण्डवम् The तान्दवा is a dance; hence any dance. ताण्डवं नटनं नाव्यं लास्यं वृत्यं च नर्तनम्-अमर. Originally ताण्डव was a dance instituted by तण्डु. नीलकण्ठः The peacock मयूरो वर्हिणो बहीं नीलकण्ठो भुजङ्गभुक्—अमर. The peacock ‘thinking that the noise from the water-jets was the sound of the clouds’ began to dance. [नीलकण्ठ is Siva. The Tāndava dance is dear to god Siva too]. Here the peacock begins to dance at the sound of the water jets. Poets very often talk of the peacock’s joy at the sight of clouds: मेघध्वानेषु नृत्तं भवति च शिरिनाम् (सा. द. ). Compare the उत्तररामः स्तनयित्नोर्मयूरीव चकितोत्कण्ठितं स्थिता । (III. 7).

The peacock is always shown dancing at a suspicion of thunder. ज्ञासूतस्तनितविद्यांकिमिर्युरैः उद्दीपैरुरुरीसतस्य पुष्करस्य I. 21. or मालतीमाधव I, सानन्दं नंदिहस्ताहतमुरजरवाहृतकौ-मारबहिः—or संगीतमृदंगध्वनितेषु केकाशंकया...मयूरसुखानि स्थगयति । or

मृदंगशब्दापगमादलास्याः ( रघु. १६.१४ also १६.१४ ). यन्त्रात् उन्मुक्तः or यन्त्रेण उन्मुक्तः । यन्त्र is a water jet or a water-pump. Then यन्त्र may be a fountain more possibly. आलवालान् Basins. आपातेन उत्पीडः तेन हेल्या आहृतम् । कुमुमानाम् रजसा पिङ्गरः । The water was running in great velocity. It therefore shook the pollen of the flowers. This gave the reddish colour to the water. हेला with ease. 'हेला त्रियाम-वज्ञायां विलासे वारयोषिताम्'—मेदिनी. 'पिङ्गरोऽश्वान्तरे पीते'—मेदिनी. विटपिन् a tree, one which has leaves. विटप is leafage or foliage. The metre is सम्बरा.

III. 8. गीतारम्भैः मुखरितलतामण्डपभुवः, पुष्पाणां परागैः प्रकटपटवासव्यतिकराः, सहचरीभिः सह मधुरसं पर्यासं पिवन्तः अमी मधुपाः समन्तात् आपानोत्सवम् अनुभवन्ति इव ।

गीतानाम् आरंभाः तैः By the beginnings of their music. मुखरिता: लतामंडपानाम् भुवः यैः तादशाः Which made the grounds of the bowers resound or reverberate with the music. मुखरित P.P.P. of मुखरयति a denominative from मुखर. The words गीतारम्भैः have to be understood in the sense of the humming (in the case of bees) and singing (in the case of ladies). प्रकटः पटवासस्य व्यतिकरः येषां तादशाः. पटवासः a perfumed or scented powder. परागैः by the pollen or powder of flowers. 'परागः कौमुदे रेणौ स्नानीयादौ रजस्यपि'—अमर. The idea is that the bees were covered with the pollen; their *vyatikara* i.e. contact with the pollen was thus apparent. व्यतिकरः contact. सहचरीभिः with the female bees and women (in the case of lovers). मधुरसं juice from flowers; wine. "मधु मध्ये पुष्परसे क्षीद्रे च"—अमर. अमी here, there. पर्यासं to their heart's content. मधुपाः bees; lovers who too drink wine. This word carried a suggestion of the 'madhupas' being *Vitas*. आपानं तदूपम् उत्सवम्. आपानम् drinking wine. 'आपानं स्यात् सुरापानम्.' The bees had fragrant powder, they were humming and drinking juice from flowers along with their mates. The poet wants the reader here merely by suggestion to understand the general gaiety that prevailed by a covert reference to the gathering of men and women who had scented powder scattered on them,

who were singing or regaled with it and who were drinking wine with their mates. Compare the कुमारसम्भव III. 36 मधुः द्विरेकः कुसुमैकपात्रे पपौ प्रियां स्वाम् अनुवर्तमानः । Compare रघु VIII. 64 मदिराक्षिः मदाननार्पितं मधु पीत्वा रसवत्कथं नु मे । अनुपास्यसि बाष्पदूषितं परलोकोपनतं जलाजलिम् ॥ The metre is शिखरिणी.

लघु quickly 'लघु क्षिप्रमरं द्रुतम् । सत्वरं चपलं तूर्णमविलम्बितमाशु च' अमर. विवाहस्य महोत्सवे मीलितानाम् सिद्धानां विद्याधराणां च आपानस्य दर्शने यत् कौतूहलम् तेन. परिप्रमन् while wandering.

III 9. हरिचन्दनेन दिग्धाङ्गाः सन्तानकानां सजः दधतः, माणिक्याभरण-प्रभाव्यतिकरैः चित्रीकृताच्छांशुकाः अमी विद्याधराः सिद्धजनैः सार्धं मिश्रीभूय चन्दनतरुच्छायासु दयितापतिवशिष्टानि मधूनि पिबन्ति ।

हरिचन्दन one of the five divine trees. पर्वते देवतरबो मन्दारः पारिजातकः । संतानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥ Sivarama takes it in the sense of a sandal tree: छेदे रक्तं कषे पीतं हरिचन्दनमुच्यते । It is better taken in the sense of कुड्कुमः Cf. मेदिनीः—हरिचन्दनमत्री स्याद् देवतानां महीरुहे । नपुंसकं तु गोशीर्णे ज्योत्सना-कुड्कुमयोरपि ॥ The Vidyadharas were having a paste of saffron applied to their bodies. दिग्धानि अङ्गानि येषां ताहशाः Whose limbs were besmeared. The limbs naturally refer to the forehead and such other limbs where the saffron could be applied. सन्तानक The divine tree. सजः: garlands. दधतः: wearing. माणिक्यानाम् आभरणानि तेषां प्रभाः तासां व्यतिकरैः ( mixture ). माणिक्य is a ruby. Commentators take it in the sense of विविधमणीनाम् । or 'नानाविधरकपीतादिमणीनाम्'. There was a mixture of the various rays or shades of colour from the ornaments of the rubies.—'अथ व्यतिकरः पुंसि व्यसनव्यतिष्ठयोः'—मेदिनी. चित्रीकृतानि अच्छानि अंशुकानि येषाम्. चित्रीकृत is a *cvi* formation from चित्र. अचित्राणि चित्राणि संपादितानि, variegated. This variegated pattern was due to the colours from the *mānikya*. अच्छ White, clean. 'अच्छस्फटिकभल्लकनिमलेषु'—मेदिनी. अंशुक garments. ( अंशवः सूत्राणि विषयः यस्य ऋष्यादि" क). It means fine cloth. Cf. मेघदूतः—धुन्वन्कल्पदुमकिसलयान्यंशुकानीव वातैः (62). It means a upper garment also. The garments got the various shades of colours from the jewels or beads of various colours or rubies. 'चैलं वसनमंशुकम्'—अमर. सार्धम् governs the instrumental in सिद्धगणैः

according to—‘सहयुक्तप्रधाने’। चन्दनतरूणाम् छायासु or चन्दनतरोः छायासु (छाया बाहुल्ये इति न नपुंसकत्वम् as the पूर्वपद is not in plural). ‘छाया सूर्यप्रिया कांतिः प्रतिविम्बमनातपः’। दयिताभिः पीतात् अवशिष्टानि left over after being drunk by their beloveds. The metre is शा. वि. The Vidyādhara were drinking wine in company of their wives, they were partaking of what was left over by them and thus they were enjoying themselves in the marriage celebrations of Malayavati.

शरदः आतपः तेन परिखेदितम् fatigued by the autumnal sun.

III. 10. प्रियायाः एतत् मुखं कपोलयोः कान्त्या शशिनं जित्वा अधुना तापानुरुक्तं कमलं जेतुम् रुक्म ईहते ।

The face of the beloved has already surpassed the moon. The moon is *Śāśalāṅgchana*, while the *mukha* has no such deficiency. It has by one part i. e. *kapola*, achieved this result! Now it desires by its redness to surpass the lotus! The *raktima* is greater than that of the *kumala* or lotus. Hence the *utprekṣā* (which is indicated here by the word *dhruba*). The metre is आर्या.

कुसुमाकरोद्यानस्य दर्शने कुदूहलिमिः desirous of seeing the *Kusumākarodyāna*. The hero says that there was no need to go to the garden for having a look at its beauty and thus to cause fatigue to Malayavati who was bound, naturally, to follow him wherever he went. The reason is given in a poetical conceit, which is that Malayavati's own face possesses that beauty. Hence his effort was unnecessary. The next verse describes this beauty.

III. 11. भूलतोद्धासि पाटलाधरपल्लवम् एतत् ते मुखं नन्दनम् उद्यानं, अतः अन्यत् केवलम् वनम् ।

भूर्बौ एव लते ताम्ब्यां उल्लसति इति appearing beautiful by the creeper-like eye-brows. पाटलः अधरः एव पल्लवः यस्मिन् तत् Where there are sprouts in the form of the reddish

lips. पाटल is श्वेतरक्ष. नन्दनम् (1) Causing delight. (2) The Nandana garden of Indra: हय उच्चैःश्वाः सूतो मातलि नैन्दनं वनम्—अमर. The idea is that your face, like a garden has creepers and sprouts. So it is fit for the title of Nandana. Any other garden is simply a collection of the inanimate trees! The epithet *Nandana* properly belongs here. Cf. Kālidāsa in the Śākuntala:

अधरः किसलयरागः कोमलविटपानुकारिणौ बाहृ ।  
कुसुममिव लोभनीयं यौवनमगेषु सञ्जद्धम् ॥

श्रुतम्... The Cetī means to say that even the hero has now recognised and seen the beauty of the Princess and hence she tells him that he too deserves to be told about it! अस्माकम् अपि on our side *i. e.* on the bridegroom's side. The idea is that the hero is also handsome enough. The Vidūṣaka hints that Malyavati ought to have described the hero. दर्शनीयः जनः The hero (if the above interpretation is accepted); otherwise men or women on the hero's side. केवल मत्सरेण The Vidūṣaka says that it is malice surely why people on hero's side, who are handsome or personable do not find mention at the hands of the bride's followers or people! The reference is even ultimately made by Vidūṣaka to his own person!! Though Vidūṣaka is always described as ugly, he wants to flatter himself by this remark and the Cetī's answer which follows immediately may point out to this interpretation. वर्ण्यामि I will describe; I will daub your face. The stage-direction सत्सितम् must be taken to indicate this. The Vidūṣaka understands it in the first sense, while Caturikā uses it in the second meaning. जीवापितः, I have been infused with a fresh lease of life! प्रसादं favour of the description. He wants the Cetī to describe him as beautiful. He has been censured by his friend, the prince' as a brown monkey. He desires that this vilification ought to stop! Hence his joy at her volunteering to describe him!! निमीलिते अक्षिणी यस्य whose eyes are closed. Caturikā wants his eyes

shut. So she tells him that he looked his best when his eyes were shut. निद्रायमाणः Present participle from the denominative of निद्रा. नीलरसं अनुकरोति Which is similar to the black colour. नीलं is dark blue of the saphire. कालीकरिष्यामि I would blacken. अकालं कालं करिष्यामि. (Cvi). निपीडितं squeezing the juice. धन्यः The hero joins the people in the fun and says: अस्मासु तिष्ठतु While he was there, he even is overlooked and the honour of 'Varṇana' goes to the Vidūṣaka ! The सप्तमी is अनादरे according to 'षष्ठ्या चानादरे' ( where च includes the सप्तमी ).

III. 12. मुग्धाक्षि ते अधरपल्लवे अयं स्मितपुष्पाद्मः दृश्यते, फल तु अन्यत्र पश्यतः मम चक्षुषोः ।

मुग्धे अक्षीण यस्याः Who has beautiful eyes. "बहुव्रीहौ" सकृद्यक्षणोः इति षूः; अम्बार्थनयोः हस्तः । अधरः एव पल्लवः. स्मितं एवं पुष्पं तस्य उद्मः. The words पल्लव, पुष्प and फल follow a sustained metaphor. She is the creeper, her lower lip the sprout, her smile (smita) the flower; while the fruit (i.e. the joy of seeing) belongs to the Prince. The metaphor leads to the figure असंगतिः. It is defined as: भिन्नेदशतयान्यन्तं कार्यकारणभूतयोः । युगपदर्मयोर्यत्र ख्यातिः सा स्यादसङ्गतिः ॥ The effect should occur at the location of the cause, but when this rule is transgressed and the effect is seen elsewhere we have असङ्गति figure. The other readings are:—फलं तु जातं, or फलं सुजातं (excellent fruit) and the first line as स्मितं पुष्पोद्मोऽयं ते दृश्यते अधरपल्लवे. The reading hardly gives a more charming sense. The metre is अनुष्ठुम्.

प्रसूज्य wiping off. दण्डरूपं काष्ठम्. उद्यम्य raising aloft. He wants to strike at Caturikā. राजकुलं Palace. He says that if she was elsewhere she would surely have had to pay for this mischief, but here in the palace he had to observe decorum ! खलीकृतः Insulted. निष्कामति The Vidūṣaka disappears from the stage now. The humour ends with this and it is an indication of the serious turn the drama is to take ahead of this. The Vidūṣaka is nowhere again brought on the stage. अनुगम्य following him. The

cetu wants to leave the couple alone and hence her excuse. चिरम् This is a pious wish of the maid who is delighted at the pleasant moments, her mistress will have with the prince and hence in a true and factual wish of a friend says that you should thus be alone for a *very long* time. With this part of the scene compare the Śākuntala III or Mālavikāgnimitra IV.

III. 13. अयि मुग्धे दिनकरकरामृष्टं परिपाटलां युतिं विश्रत् संसर्पद्धिः  
दशनकिरणैः स्फुटीकृतकेसरम् इदं ते मुखं सत्यं कमलेन समम्, किं तु एतास्मिन् मधु  
पिबन् मधुकरः न विभाव्यते ।

The Kāmasūtra lays down the direction “ व्यर्थः पदैः पिशुनयेच रहस्यवस्तु ” and hence the prince now describes his desire to kiss her by innuendo. दिनकरस्य कौरैः आमृष्टम् touched all round ( आ ) by the rays ( कर ) of the sun ( दिनकर ). परिपाटलाम् reddish all round. युतिं lustre. विश्रत् bearing, having. संसर्पद्धिः approaching, spreading. दशनानां किरणैः by the rays of her teeth. स्फुटीकृताः केसराः यत्र where the filament was exhibited. The idea is : A lotus has filaments. it becomes red when sun's rays touch it. इदं ते मुखं so her face too was made red by the sun's rays and her teeth spread out rays that could be the filaments. मुग्धे Here the नायिका is an inexperienced नायिका; otherwise she would have used the opportunity of being left alone with the prince. Hence मुग्धे means : 'inexperienced'. कमलेन समम् The hero wants to show how the simile is appropriate; and the extension would naturally lead to the bee; he says now that no bee, however, is seen drinking the honey. There is a similar kind of idea in Śākuntala—करं व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं वयं तत्त्वान्वेषात् मधुकर हताः त्वं खलु कृती ॥ The drinking of the अधर is indicated in our verse by the word 'Madhu'. The idea is due to the fancy that the lower lip of ladies contains nectar. Lovers have always set a premium on 'Adharapāna' and it is well-known: कामिनामधरास्वादः चुरतादतिरिच्यते. The metre is द्विरणी.

There is पर्यायोर्क and अतिशयोर्क in the 4th quarter.

अन्यतो नयति has a variant उन्नमयति which is not very proper. पटाक्षेपण tossing of the curtain. This is to indicate the entry of a character as the rule is नासूचितस्य पात्रस्य प्रवेशः । The Cetī enters all at once. This is also to prevent actual kissing on the stage. It is prohibited in Sanskrit dramaturgy. A very similar incident is found in Sākuntala Act III at verse 23 अपरीक्षितकोमलस्य यावत् कुसुमस्येव नवस्य पट्पदेन । अधरस्य पिपासता मया ते सदयं सुन्दरि शृण्यते रसोऽस्य ॥ and the speech in the curtain that follows. सहसा all at once. केनापि what *karya* the Cetī does not know.

III. 14. जीमूतवाहनस्य तं सपत्नं अनिहत्य निर्लज्जः अहं तत्र राज्यं रिपुणा हृतम् इति कथम् इव कथयिष्यामि ।

सपत्नं rival, adversary. अनिहत्य not having killed. हृतम् taken, conquered. Mitrāvasu rightly feels that it is an act of shame for him to come and to have to report this news. He should bring the information of conquest and not defeat. The metre is आर्या.

संरब्धः agitated, angry, excited. 'संरम्भः संब्रमे कोपे'— अमर. सः खलु The idea is that this Matāṅgaka affair is in a way an unimportant thing and hence there is no place for excitement. It could be easily accomplished. मतङ्गहतक— 'कुत्सितानि कुत्सितैः' इति समाप्तः. मतङ्गेन It may be noted that the hero does not use an impolite word. स्वनाशाय for his own destruction. Compare आत्मविनाशाय in similar circumstances in मालविकामिन्द्र, Act I. उच्छित्ये extirpation, extermination.

III. 15. तत्र वचनं प्राप्य समन्ताद् संसर्पद्धिः कृतसकलवियन्मार्गयानैः विमानैः स्थगितरविरुचः प्रावृष्टि इव वासरस्य श्यामतां कुर्वणा: एते सिद्धाः सद्यः इतः युद्धाय याताः च, उद्वृत्तशत्रुक्षयभयविनमदाजकं ते स्वराज्यं सिद्धं च ।

कृतम् सकलस्य वियतः मार्गेषु यानं यैः तैः; स्थगिताः रवेः रुचः यस्मिन् तादृशस्य उद्वृत्तस्य शत्रोः क्षयाद् भयेन विनमत् राजकम् यत्र तादृशम् ।

संसर्पद्धिः moving all round, chasing ( qualifies विमानैः ). The aeroplanes would rush on all airways

in the sky and be deployed for the destruction of the enemy. विमान an aeroplane. “व्योमयानं विमानोऽत्री”—अमर. These *Vimānus* would fully stop the rays of the sun reaching the earth. And it would then resemble a day in the rainy season. प्राश्चू rainy season. ‘त्रियां प्राश्च त्रियां भूमिं वर्षाः’—अमर. श्यामतां darkness. The day would be rendered dark. युद्धाय for fighting. ‘कियायोपद—’ इत्यादिना चतुर्थी. याताः gone ( as it were ). They are waiting only to be instructed. उद्वृत्त impertinent. क्षय destruction. च...च indicate a simultaneity of action.

स्वराज्य This is a very old word (as found in स्वराज्य occurring for Indra's dominion). It occurs in the Aitareya Brahmana. It is found even in the Rgveda. There is a reading उद्वृत्त—शत्रुक्षणभय where it would mean 'momentary fear', temporary alarm. The metre is क्षणधरा. There is समुच्चय figure ( as indicated by the simultaneity by च...च ). बलीधैः by divisions of armies. ‘स्तोमौष्णिकरवातवारसंधातसंचयाः’—अमर.

III. 16. रमसावृक्ष्यनिविंशतीवितिसदाभरभासुरेण एकाकिना अपि मया हि आजौ आरात् निपत्य हरिणा मतङ्गजेन्द्रम् इव मतङ्गहतकं हतम् एव विद्धि ।

रमसेन अवकृष्टः यः निविंशतिः तस्य दीधितयः सदा इव तासां भरेण भासुरः तथाभूतेन (मया). एकाकिना by me alone. Mitrāvasu says that even armies are not necessary. He, alone, without an army can defeat the enemy. आजौ in battle ‘सामाति आजि समिद् दुधः’—अमर. रमस �anger or fury. ‘रमसो वेगहर्षयोः’—विश्व. अवकृष्ट drawn, taken out of the scabbard. ‘निष्कासितोऽवकृष्टः स्यात्’—अमर.

निविंशति a sword. ‘वज्रे तु निविंशतचन्द्रहासासिरिष्यः’—अमर. [निर्गतः निविंशतः अंगुलिभ्यः। a समास according to ‘कुगतिप्रादयः’ and the termination डन् at the end of the compound according to ‘संख्यायास्तत्पुरुषस्य’]. दीधितयः rays. सदा: इव ( उपमितसमासः ) like the mane of the lion, तासां भरः mass, तेन भासुरः shining or beautiful. If it is to be taken with the lion ( हरिण ) we should solve: रमसेन अवकृष्टः (scattered) निविंशतिः (i.e. long, more than 30 fingers length) दीधितयः इव सदा: तासां भरेण भासुरः. आरात् from near.

‘आराद् दूरसमीपयोः’—अमर. निपत्य after a jump. हरिणा by a lion. ‘हर्यक्षः केसरी हरिः’—अमर. मतङ्गज an elephant ‘मतंगो गजो नागः’—अमर. Here इन्द्र should be taken as a प्रशंसावचन and compounded with मतंगज according to ‘तस्य प्रशंसावचनैत्वं’. The idea is that Mitrāvasu alone without any help can fight the insignificant Mataṅga in a single combat like a lion killing even a big elephant. The metre is वसन्ततिलका. कर्णै पिधाय closing ears. The hero does not want to listen to the terrible eventuality as described. अथवा The hero suggests an alternative to the horrors of war. कियद् एतत् This is not a great thing to a man of your strength. बहुतरम् a better deed. बाहुभ्यां शालते इति बाहुशाली (where बाहु signifies the valour of arms). Hence brave. This expression is found in *Vepisamhāra* III.

III 17. यः खलु अयाचितः कृपया परार्थं खशरीरम् अपि दद्याम् सः राज्यस्य कृते प्राणिवधकौर्य कथम् अनुमन्ये ।

अयाचितः even when not requested. अपि even. One's own body is dearer to one than anything else in the world: आत्मानं सततं रक्षेत् दरैरपि धनैरपि ॥ प्राणिनाम् कथे कौर्यम्, Cruelty in killing creatures i. e. other men, soldiers. कौर्यम् The termination is भवेष्यत् कृते It is an indeclinable. दद्याम्—‘शक्ति लिङ् च’ इति लिङ्. अनुमन्ये permit, approve of; this Sloka gives a suggestion regarding the future events in the drama. The metre is आर्या. क्लेशान् विद्वाय leaving the Klesas. ‘अविद्यार्भितारागद्वेषाभिनिवेशः क्लेशाः’ इति योगसूत्रम् II. 3. There are five Klesas. They are explained as under:—अनित्याशुचिदुःखानात्मसु नित्यशुचिसुखात्मख्यातिः अविद्या । दग्धर्दशनशक्त्योः एकात्मता एव अस्मिता । सुखानुशयी रागः । दुःखानुशर्या द्वेषः । स्वरसवाही विदुषः अपि तथारुदः अभिनिवेशः ॥

The क्लेशो partakes of sin and a perfect one should be free from these Klesas. (Monier Williams, Buddhism, p. 124).

शत्रुबुद्धिः The hero says his enmity is directed towards the five Klesas and towards none else. क्लेशानाम् दासीकृतः rendered a slave to Klesas. The desire for the king-

dom was a *Kleśa* and hence he feels that if he is to be pitied it should be for that reason. तपस्वी poor. 'मुनिशोऽच्चौ तपस्विनौ'—विश्वः. ईदशः...कृतज्ञश्च *Mitrāvasu* is aghast at *Jimūtavāhana*'s idea and hence ironically says that *Mataṅga* deserves to be thanked; he has actually obliged us by grabbing the kingdom. What is meant is that the enemy should be immediately put down. The student here has a clear picture of the mis-application of high philosophical doctrines to practical problems which deserve different on-the-spot treatment; much more so in the case of a king. It may be remarked that this shows a complete degeneration of the conception of kingcraft and shows to what depths an unearthly philosophy may lead!! This shows a period of downfall of the Hindus by accepting these Buddhist doctrines. Religion and Statecraft have to be kept apart. प्रत्यग्मः कोपः तेन आक्षिसं चेतः यस्य whose heart is burning with new rage. प्रत्यग्म new. प्रत्यग्मोऽभिनवो नव्यो नवीनो नूतनो नवः—अमर. *Mitrāvasu* is naturally angry at the dereliction of duty by *Jimūtavāhana*. So *Jimūtavāhana* decides to offer no argument for his queer position and desires to employ the time-honoured expedient of delay. परिणतम् ripened, ended. अहः The day. The idea is that it is evening. Cf. कादम्बरी—अनेन समयेन परिणतो दिवसः or अभवद्वतः परिणति शिथिलः परिमन्दसूर्यनयनो दिवसः—शिशुपालवध 1X. 3.

III. 18. पद्मकोशाद् निद्रामुद्राबन्धव्यतिकरम् अनिशम् अपास्यन्, आशापूरै—कर्मप्रवणनिजकरप्रीणिताशेषविश्वः, अस्तं गच्छन् अपि प्रसक्तस्तुतिमुखरमुखैः सिद्धैः दृष्टः यस्य परहितकरणाय एव प्रवासः, एषः विवस्वान् एकः रुद्ध्यः।

निद्रायां यः मुद्रायाः अवबन्धः तस्य व्यतिकरम्. निद्रा sleep. मुद्रा seal. अवबन्धः falling of the eye-lids; being bound on all sides. व्यतिकर contact. [ It is also explained again as निद्रा aversion to give. मुद्रा seal. The idea is that a king should not seal his treasures, but give freely. He should have no aversion to give things to his subjects ]. *Jimūtavāhana* says that the sun alone is fit to be praised. He removes ( अपास्यन् ) the seal

of sleep from the sleeping lotuses. The lotuses close their petals at night, which is compared to sleep. पश्चानाम् कोशात् from the petals or buds of lotuses. पद्म a lotus; पद्म one thousand billions. कोशः treasure. 'पद्मोऽत्री पद्मके व्यूहनिधिसंख्यान्तरेस्मुजे'; and "कोशोऽत्री कुड्मले पात्रे दिव्ये खड्गपिधानके", अमर. The idea is that he opens the buds; that a king opens his treasury for giving one thousand billions to each one who asks for it. आशानाम् पूरः एव एकं कर्म तत्र प्रवैषः निजकरैः प्रीणितः अशेषः विश्वः येन तादृशः; आशायाः पूरः एव एकं कर्म तत्र प्रवैषेन निजकरेण प्रीणितः अशेषः विश्वः येन तादृशः आशा quarter; desire. 'दिशस्तु कुकुमः काष्ठा आशाः च हरितः च तः— अमर, 'आशा तृष्णाऽपि चाऽयत्ता'—अमर. कर ray, hand. The idea is that the sun pleases the whole world by filling up the quarters with his rays. पूरः filling; fulfilling. By suggestion it means that a king pleases all by giving by his hand in fulfilment of the desires of his subjects. एकं कर्म That is the whole duty, the one pre-occupation. प्रवैष desirous. प्रसन्नाभिः स्तुगिभिः मुखराणि मुखानि येषाम् whose mouths are uttering incessantly the praises (of the sun in the morning or in the evening Sūryopasthāna); whose mouths are full of praises for the king. विवस्वान् Sun. "भास्वत् विवस्वत् सप्तश्वरिदधोष्ण-रस्मयः" अमर. Here विवस्वत् is the type of a donor or king. Such a king deserves praise. The Sun is praised in the morning or evening. सिद्धैः by Siddhas— the divine tribe: 'पिशाचो गुद्यकः सिद्धो भूतोऽमी देवयोनयः'— अमर. अस्तमपि एष गच्छन् even while he is setting. The Sun alone is so praised! The reading निद्रामुद्रावन्धनान्मधुकर is good and means:—liberating the bees from the imprisonment in the closed or sealed petals of lotuses. The bees are trapped in the lotuses at night and the Sun releases them. Compare रत्निगमिष्यति भविष्यति सुप्रभातं भास्तामुद्रेष्यति हसिष्यति पङ्कज श्रीः। इत्यं विचिन्तयति कोशगते द्विरेके हा हन्त हन्त नलिनी गज उजहार ॥ (सुभाषित) There is a reading प्रवास (for प्रयासः) which means travel, the apparent revolution round the earth. प्रसादः is another variant meaning 'favour.'

## ACT IV

In this Act we learn that presents are made to the couple for ten days. The present is one of red garments. Other presents follow—as Viśvāvasu desires to make a good present. Jimūtavāhana with his brother-in-law, Mitrāvasu, goes to the Malaya and has a look at the tide. He sees heaps of bones and on enquiry learns that they are bones of *nāgas*, one of whom, on an agreement with Garuḍa, is to be sent to him every day. Mitrāvasu is called away by a door-keeper. He leaves telling *the hero* not to tarry long there. Now comes Saṅkhacūḍa whose turn of being offered as a victim happens to fall on that day. Jimūtavāhana saves Saṅkhacūḍa by giving up his own life in sacrifice for him in spite of his refusal. Red garments are, in the meanwhile, brought to the hero by the Chamberlain. He dons them on; Garuḍa thinks he is the victim; there is a shower of flowers and a flare of trumpets in heaven. Garuḍa goes up the Malaya mountain with his victim.

गृहीतं रक्तबल्लयोः युगलं येन Who carried with him a pair of red garments. काञ्चुकीय-ज्ञानविज्ञानसंपन्नाः ख्रीसंभोगविवर्जिताः । अमत्सरा ये पुरुषाः काञ्चुकीयास्तु ते स्मृताः ॥—मातृगुसाचार्य । Bharat has : अन्तःपुरचरो बृद्धो विप्रो गुणगणान्वितः । सर्वकार्याध्यकुशलः कञ्चुकीत्यभिधीयते ॥ जरावैकल्प्ययुक्तेन विशेषद् गात्रेण कञ्चुकी ॥ The Sahityadarpana :— अन्तःपुरचरो बृद्धराजो विप्रो गुणान्वितः । उक्तिप्रत्युक्तिकुशलः कञ्चुकीत्यभिधीयते ॥

He is the Chamberlain. प्रतीहारः a door-keeper. 'प्रतीहारो द्वारपालद्वास्थद्वा: स्थितदर्शकाः'—अमर. The Kancuka was a coat.

VII. 1. अन्तःपुराणां विहितव्यवस्थः दण्डनीत्या पदे पदे स्वलितानि रक्षन् जरातुरः अहं संप्रति वृपस्य सर्वम् वृत्तम् अनुकरोमि ।

1. अन्तःपुराणां of harems 'स्वयगारं भूमुजामन्तःपुरं स्यादवरो-  
धनम्'—अमर. 2. ( पुराणाम् अन्तः ) Inside the cities विहिता व्यवस्था  
येन who has looked to the security of. दण्डनीत्या in  
conformity with the precepts on punishments,  
science of Government. 2. By recourse to the staff.  
The Kings had to behave to certain legal maxims  
on punishment. The Chamberlain, due to his old  
age, had to carry a Danda or stick *i. e.* a staff. पदे पदे  
at every step. स्वलितानि 1. Mistakes in behaviour,  
2. Stumbling. जरातुरः. 1. Weakened, enfeebled by old  
age. 2. Fond of praise (king.). जरया आतुरः : जरायाम् आतुरः  
This verse is the same as Priyadarśikā III. 3.  
On दण्डनीतिः आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शास्त्रितौ । विद्या हेताव्यत्वस्तु  
लोकसंस्थितिहेतवः ॥ आविक्षिक्यां तु विज्ञानं धर्माधर्मौ व्यवस्थितौ । अर्थानयौ  
तु वार्तायां दण्डनीत्यां नयानयौ । ( कामन्दक ). Compare शाङ्कुतल  
V. 3. for the *jarātura* Kāncukin – आचार इत्यवहितेन  
मया यदीता या वेत्रयश्चिरवरोधगृहेषु राजः । काले गते वहुतिथे मम सैव जाता  
प्रस्थानविक्रवगतेरवलम्बनार्थ ॥ A king ought to protect his  
subjects. Compare Kālidāsa-प्रजानां विनयाधानादक्षणाद्वरणादपि । स  
पिता पितरस्तासां केवलं जन्महेतवः ॥ On स्वलित compare वेणीसंहार II.1,  
सर्वत्र स्वलितेषु दत्तमनसा मया नोद्दतम् । Also विक्रमोर्वशीय III.I, मुद्राराक्षस,  
अनर्धराघव on Kāncuki's old age. The metre is उपजाति.  
दशानां रात्रीणां समाहारः दशरात्रम् ( 'अहःसर्वैकदेशसंख्यातपुण्याच्च रात्रेः' इति  
अन् ; संख्यापूर्वं रात्रं क्लीबम्-इति क्लीबत्वम् च । अत्यन्तसंयोगे द्वितीया ) Ten  
days. Compare the र्हष्टचरित IV for the bride-groom  
staying for a period of ten days at his father-in-  
law's house : ०अभिनवोपचारैः अपुनरुक्तानि आनन्दमयानि दश दिनानि  
स्थित्वा etc P. 148 ( NS ). The custom of giving red  
garments for ten days is rather peculiar and  
strange. It is here being given both to the son-  
in-law and the daughter. युवराजः The heir-apparent.  
युवा च असौ राजा च. Compare रुद्रवंश III. 35 रुपेण चक्रे युवराज-  
शब्दभाक्. This is a regular office. समुद्रवेला The shore  
of the sea ; tide at sea. The Chamberlain was in-  
structed to hand them over. He wants to avoid  
going all the way to the two places and hence his  
hesitation. प्रतिपदुत्सवे Śivarāma refers to it as स्थाली-  
पाकारूपकर्मविशेषः प्रतिपदुत्सवः । This however seems to be  
the 1st day of Karttika, on which garments are pre-  
sented to the bride and the bride-groom. यत्किञ्चित्

Something. सकाशम् to. विष्कम्भकः—The Interlude. वृत्तवार्ती-ध्यमाणानां कथांशानां निदर्शकः । मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः शुद्ध-स्यात्स तु संकीर्णो नीचमध्यमकथितः । This is a Suddha variety as there are *Madhyma pātras* only.

The difference between a *pravesaka* and a *Viśkambhaka* may be noted. (1) A *Viśkambhaka* is of two kinds: Suddha and Saṅkirā. There is no such distinction in the *Pravesaka*. (2) A *Viśkambhaka* may be in *Sanskṛta* or *Prākṛta*. (viz. Suddha and Saṅkirā). The *Pravesaka* is always in *Prākṛta*. (3) A *Viśkambhaka* may come at the beginning of any Act, even the First; *Pravesaka* cannot come at the beginning of the First and in a drama, it can come between any two Acts.

IV. 2. शाद्वलं शश्या, शुचिशिला आसनम्, द्रुमाणाम् अधः सद्म, शीतं निर्जर्वारि पानम्, कन्दाः अशनम्, मृगाः सहायाः, इति अप्रार्थितलभ्यसर्वविभवे दुष्प्रापार्थिनि वने यत् परार्थधटनावन्ध्यै वृथा स्थीयते, अयम् एकः दोषः ।

शादः विद्यते अस्मिन् इति शाद्वलम् a grassy meadow. 'शाद्वले शादहरिते'—अमर. 'नडशादात् ड्वलच्' इति मत्वर्थायः ड्वलच् प्रत्ययः. शश्या bed. The idea is: In a forest the grassy meadow makes the bed. शुचिः pure. शिला a slab of a stone. आसनम् a seat. आस्यते अस्मिन् इति बाहुलकात् अधिकरणे त्युट्. अधः=अधस्तलम्. द्रुमाणाम् of trees. सद्म a house, residence. निर्जराणां वारि Water from the springs. अशनं food; सदायाः friends, helpmates, relations. अप्रार्थितः लभ्यः सर्वः विभवः यत्र तादृशे where all things (food etc.) could be secured or obtained unasked, without request, unsolicited. In a forest all this could be had without effort or begging; but there is one great drawback. That there is to be had no one who would ask for something and hence there is no scope for obliging others; and that would make life fruitless. It is declared that one should spend his day in gifts, study and such actions:— “अवन्धं दिवसं कुर्यात् दानाभ्यनकर्मभिः ॥ दुःखेन प्राप्तुं शक्याः दुष्प्रापाः Difficult to get or secure. (दुष्प्रापौ उपसर्गौ आप्नोते: खल् प्रत्ययः) दुष्प्रापाः अर्थिनः याचकाः यत्र Where it is difficult to come across needy people. परेषाम् अर्थस्य घटना तया वन्धैः sterile or unfruitful in the satisfaction of

people's desires. The hero says that due to absence of needy people he does not like the forest life where he cannot be helpful to needy persons. The metre is शा.वि. For a description of a forest, compare फलमलमशनाय स्वादु पानाय तोयम् । शयनमवनिष्टुष्टे वाससी वल्कले च । वैराग्य, or फलं स्वेच्छालभ्यं प्रतिवनमयेदं क्षितिरुहाम् । पयः स्याने स्याने शिशिरमधुरं पुष्टसरिताम् । मृदुस्पर्शा शश्या सुलिलतापलवमयी सहन्ते सन्तापं तदपि धनिनां द्वारि कृपणः *ibid.* Uttararāma has a similar sentiment in II. 111. तरुच्छाया तोयं यदपि तपसां योग्यमशनं । फलं वा मूलं वा तदपि न पराधीनमिह वः ॥

ऊर्ध्वम् अवलोक्य – Sivarāma says that looking up he wanted to find out the time of the flow-tide and ebb-tide. अयं कालः He, therefore says, that that was the time for the flow.

3. उन्मज्जलकुञ्जरेन्द्रभसास्फालानुबन्धोद्धतः सर्वाः पर्वतकन्दरोदरभुवः प्रतिष्वानिनीः कुर्वन् अयं श्रुतिपथोन्माथी उच्चैः ध्वनिः उच्चरति तथा प्रायः प्रेष्ठदसंख्य-शङ्खवला इयं वेला आगच्छति ।

उन्मज्जन्तः ये जलकुञ्जरेन्द्राः तेषां रम्सेन यः आस्फालः तस्य अनुबन्धेन उद्धतः intensified by the continuance of the violent dashes of the great aquatic elephants who wanted to come out of the ocean at the flow-tide. In place of उन्मज्जन्त् we get the reading उद्र्जत् which would mean-roaring aloud. जलकुञ्जर an aquatic elephant. रम्सेन in speed or violence. आस्फालः beating of the surfs by their trunks. प्रशस्ताः कुञ्जराः कुञ्जरेन्द्राः ( इन्द्र is a प्रशंसावाचक शब्द ) जलानां कुञ्जरेन्द्राः जलकुञ्जरेन्द्राः. The reading अनुबद्धोद्धतः means intensified by being associated with etc. अतिशयितः कुञ्जः ( chin ) अस्य इति कुञ्जरः ; पर्वतकन्दराणाम् उदरभुवः the interior places or regions in the caves of the mounntains. प्रतिष्वननं प्रतिष्वानः स आसाम् अस्ति इति प्रतिष्वानिन्यः ताः । प्रतिष्वानिनीः ( अत इनिठनौ ) reverberating, rendering noisy. The flow-tide entered the mountain caves making them resound. श्रुतेः पन्थाः श्रुतिपथः तम् उन्मध्यनाति इति श्रुतिपथोन्माथी excruciating to the passage in the ears. Very violent sound or noise, jarring sound. प्रेष्ठन्तः असंख्याः शङ्खाः तैः ध्वला whitened by the innumerable rolling conches. प्रेष्ठदसंख्यशंखवल्या having hoards (*valaya* of innumerable rolling conch-shells. वेला Tide. अब्द्यम्बुविकृतौ

वेला—अमर. वेला also means the sea-shore; but it is not applicable here. यथा ...तथा means in the same manner etc.

In this verse there is 'Ojas', ओजोगुण (समासानां बाहुल्येन विकटबन्धेन च चित्तस्य विस्तारं करोति:—‘ओजश्चित्तस्य विस्ताररूपं दीप्तस्त्वमुच्यते’). The word प्रायः in this verse does not denote an Utprekṣā. There is अनुमान अलंकार:—‘अनुमानं तु विच्छित्या ज्ञानं साध्यस्य साधनात्.’ This verse is quoted in साहित्यदर्शण VII.

The metre is शा. वि.

IV. 4. कवलितलवङ्गपलवकरिमकरोद्धारसुरभिणा पयसा एषा रत्नयुतिरञ्जिता समुद्रवेला भाति ।

कवलिताः लवङ्गानां पल्लवाः यैः तादशाः ये करिणः मकराः च तेषाम् उद्ग्रारेण सुरभिणा rendered odorous by the exhalations of the crocodiles and elephants who had eaten the clove-leaves. मकर a shark or crocodile. मकरः यादसां भेदे निविराशिप्रभेदयोः—भेदिनी or 'मकरे निधौ'। नकं राशिविशेषे च 'हैमः'. The word उद्ग्रार is pardonably used here as it is used in a secondary sense. Compare निष्ठूतोद्गीर्णवान्तादि गौणवृत्तिव्याप्तयम्। अतिमुन्दरसन्यत्र ग्राम्यकक्षां विग्रहते—दण्डन् in काव्यादर्श. रत्नानाम् द्युतिभिः रञ्जिता the shore was rendered reddish by the lustre of jewels which came out of the sea. लवङ्ग is an old plant known to Indians. The Rāmāyaṇa refers to the लवङ्ग plant. But the रघुवंश VI. 57 speaks of the cloves as if brought from other lands:—द्वापान्तरानीत-लवङ्गपुष्टैः। That the Malaya mountain grew the lavaṅga plant is well-known in Sanskrit. Compare the गीतगोविन्दः—ललितलवंगलतपरिशीलनकोमलमल्यसभीरे I. There is अनुप्राप्त in this verse. The metre is आर्या.

जलानां प्रसरणस्य मार्गः The path of the tide. अपक्रम्य stepping aside. गिरे: सानुः तत्समीपवर्तिना मार्गेण by the way near to the top of the mountain. पाण्डु white at शरत्समय. This refers to the clouds. पयोदानां पट्टैः by assemblages of clouds. प्रावृत्ताः surrounded. प्रालेयाचलः the Himalaya. ‘तुषारस्तुहिनं हिमं। प्रालेयं मिहिका’—अमर. प्रालेयाचलस्य शिवराणां श्रियम्. प्रालेययुक्तः अचलः. The idea is that the hero thinks that the bone-heaps are the tops of Malaya mountain. They are already white; more-

over they are covered ( *prāvṛta* ) by the white clouds of autumn. Therefore Jimūtavāhana thinks that they imitate the beauty of the Himalaya Mountain. नैव अमी This conversation very much resembles a similar conversation between Laxmāṇa and Śramaṇa in the Mahānāṭaka V. संधातस्य मृत्युः योषाम् ते संधात-मृत्यवः Those who died simultaneously in heaps; अस्थनाम् संधाताः heaps of bones. किल it is so reported. किल इति एतिह्ये. स्वपक्षयोः पवनेन अपास्तं सागरस्य जलं येन who by the breeze from his wings threw up the water of the sea. तरसा Violently, by force. रसातलम् Nether regions, one of the 7 such worlds : अतल, वितल etc. उद्धर्य raising up or having brought up. आहारयति:—आहारं करोति, आहारशब्दात् 'तत्करोति-' इति णिच्. Denominative. विनतायाः अपत्यम् ( स्त्रीभ्यो द्वय् ) The son of Vinatā, Garuḍa. अनुदिनम् Every day. In the Purāṇas we are told of Garuḍa's enmity with the serpents. Kadrū and Vinatā were the two wives of Kaśyapa. The former gave birth to Serpents and the latter to Aruṇa and Garuḍa. There was a discussion regarding the colour of the tails of the Sun's horses between the two ladies. Kadrū said the hair was black, while Vinatā demanded to know if they were not white. It was agreed that whoever was disproved in her thesis regarding the colour was to become a slave of the other. Kadrū's sons, asked by her, covered the tails of the horses and rendered them black ! Thus Vinatā had to accept slavery. Garuḍa brought *amṛta* in a vessel from Indra after subduing him and placed it on *Kusa* grass and thus emancipated his mother. Indra took away the vessel even before the serpents could taste it. The serpents in fool-hardiness licked the Kusās only to get their tongues split in two and thus permanently became Dvijihvā. Hence commenced their enmity.

Compare the account in बृहत्कथामञ्जरी—चतुर्थलम्बक.

सकलानां नागलोकानां विनाशम् शङ्कते इति सकल ... शंकी तेन Who feared the imminent loss of all the Nāga worlds. गरुटमान् Garuḍa. 'गरुटमान् गरुटस्ताक्षर्यो वैनतेयः खगेश्वरः'—अमर, सादरम्

This direction indicates what the hero would have done in such a crisis and anticipates the same of Vāsuki, and hence the respect. किं अक्षय The hero thinks Vāsuki asked Garuda to devour him first, before the calamity befell his subjects. किम् अन्यत् This is a surprise to the hero. तत् अभिपातात् यः संत्रासः तस्मात्. अभिपात् attack. गर्भः foetuses. स्वन्ति There would be miscarriages due to fear. पत्न्त्वम् death. यदर्थम् for the reason that. नागरजेन ( राजाहःसखिभ्यष्टच् ) by the king of Nāgas. पञ्चं गच्छन्ति इति पञ्चगाः serpents. ( पञ्च = पतित ).

IV. 5. तस्य जिह्वासहस्रद्वितयस्य मध्ये अहिरक्षार्थम् अहिद्विषे अद्य एषः आत्मा मया दत्तः इति यया ब्रवीति ( सा ) एका अपि रसज्ञा तादृक् न अभूत् किम् ।

Vāsuki had a thousand hoods and serpents being twin-tongued Vāsuki had two thousand tongues. Therefore at least one of the jihvās should have been able to say what the hero thought proper for the protection of the Nāga.

रसानाम् ज्ञा रसज्ञा. ( जानाति इति ज्ञः, ' इगुप्त ' — इत्यादिना कप्रत्ययः ततः स्त्रियां रूपम् ) The tongue. There is a suggestion by the word रस here, the sweetness of benevolence. आत्मा one's own body. The metre is इन्द्रवज्रा. प्रतिपन्नम् accepted.

IV. 6. इति भोगिपतिना विहितव्यवस्थः एषः पक्षिराजः इह यान् अहिपतीन् भक्षयति तेषाम् अमी तुहिनशैलस्यः अस्थिकूटाः दिनैः विवृद्धिं गताः च यान्ति यास्यन्ति च ।

इति Thus : that he would take one Nāga every day. भोगः अस्य अस्ति इति भोगी ( one having a serpent's body ) तेषां पतिः Vāsuki. पक्षिराजः Garuda. निहिता व्यवस्था येन who made this arrangement. तुहिनशैलस्य रुग् इव रुग् येषाम् who had a brilliance like that of the mountain of snow i. e. Himalaya. अस्त्वाम् कूटाः heaps of bones, hills of bones. ' कूटोऽस्त्री निश्चले राशौ ' — मेदिनी. यास्यन्ति, यान्ति and गताः is an inverse order ( caused by the metre द्वृतनिर्वहणार्थम्-शिवराम ). The metre is वसन्ततिलका.

IV. 7: सर्वशुचिनिधानस्य जरतृणलघीयसः शरीरकस्य अपि कृते मूढाः पापानि कुर्वते ।

सर्वेषां अशुचीनां निधानस्य which is the receptacle or abode of all impurities. The body is always so described by the Vedanties in the case of both men and women. Compare भर्तृहरि on an old man :

गात्रं संकुचितं गतिर्विगलिता भ्रष्टा च दन्तावलि-  
द्विष्टरेत्यते वर्धते वधिरता वक्त्रं च लालायते ।  
वाक्यं नाद्रियते च बान्धवजनैर्भार्या न शुश्रूषते  
हा कष्टं पुरुषस्य जीर्णवयसः पुत्रोऽयमित्रायते ॥

In the case of women :

स्तनौ मांसप्रन्थी कनककलशौ इत्युपमितां  
मुखं लेज्जागारं तदपि च शशाङ्केन तुलितम् ।  
स्ववन्मूलक्षिणं करिवरशिरःस्पर्धि जघनम्  
मुहुर्निन्द्यं रूपं कविजनविदेषैर्गुरु कृतम् ॥

जरत् तृणात् लघीयसः as worthless as decayed grass. तृण is a symbol of worthlessness : तृणमिव लघुलक्ष्मीनैव तान्संरुणाद्वि ( भर्तृ. II. 17 ). Much more so is जीर्ण or जरतृण. Compare कि जीर्ण तृणमति मानमहतामप्रेसरः केसरी ( भर्तृ. II. 29 ). कुत्सितं शरीरम् शरीरकम् the wretched body. ( कुत्सायां कन् ). The metre is अनुष्टुभ्. न विद्यते पर्यवसानं यस्याः सा. पर्यवसानं end. ( आत्मगतम् ). This speech is the pivot of the rest of the drama. He wants to save at least one Nāga by sacrificing his life for him, बहवः प्रत्यवायाः यस्मिन् where there are many obstacles. Mitrāvasu wants to prevent danger to Jimūtavāhana and hence suggests that he should not stay there longer. He thus goes leaving him alone for furtherance of the plot. गोपायितं concealed. वस्त्रयोः युगलं येन. व्यापायमानः being killed. चिदुक The chin. अन्धकारीभविष्यति it will turn into darkness. पातालम् The nether world. The Nāgas are confused to be denizens of the nether world. However, it seems that Pātāla and Rasātala are confused here, for according to mythology *rasātala* is different from Pātāla. निर्जृणं हृदयं यस्य whose heart is cruel, merciless. 'जुगुसा करुणे धृणा'—अमर. न दृष्टः सूर्यस्य किरणाः येन तद् who has not seen the light or rays of

the sun. This may again be a reference to his stay in the nether world where sun's rays do not penetrate. परिदेवितम् lament.

IV. 8. यदा अनित्यता जातं प्रथमं कोडीकरोति, पश्चात् जननी धात्री इव तदा शोकस्य कः क्रमः ।

अनित्यता Impermanence. जातं A newly born babe. प्रथमं Even before the mother, first of all. कोडीकरोति takes on her lap. धात्री A nurse. 'धात्री जनन्यामलकी वसु-मृत्युपमात्रुः'—मेदिनी. The Dhātri is the first always to take the child as the mother is awaiting the completion of the labour. क्रमः scope. The idea is that impermanence or death takes hold of a man immediately he is born. Compare the Bg. जातस्य हि ध्रुवो मृत्युः ध्रुवं जन्म मृतस्य च । तस्मापदरिह्येऽयं न त्वं शोचितुमर्हसि ॥ ( II ) or The Bhāgawata : मृत्युर्जन्मवतां वीर देहेन सह जायते । अय वाद्वशताति वा मृत्युवै प्राणिनां ध्रुवः ॥ The poet is clearly referring to the Bhagawadgītā. If धात्रीव is construed with जननी we can say that अनित्यता is the mother who first takes hold of the child and then the mother takes hold like a Dhātri, the idea being that the mother is merely a nurse, while *anit̄yat̄ā* is the actual mother ! वधशिला The executioner's block. वधचिह्नम् It seems red has always been the colour of the victim used as a sign of the death penalty for him. The Mṛcchakaṭika depicts Cārudatta ( X. 2 and 5 ) as having a red garland of कर्वी or red marks of chandana ; or Malati in Act V. 24 of the Mālatī- Mādhava is described by Mādhava as न्यस्तालक्करक्षमा- ल्यवसना पाखण्डचण्डालयोः etc. योषित् a woman 'स्त्री योषित् अबला योषा'—अमर. उपस्त्य going near. The hero wants to know the cause of her lamentation. प्रसक्तः begun or continued. अभिव्यक्तिः clarity. He would get an explanation from the conversation itself. स्वामिनः of Vāsuki, the lord of serpents. मिष्ट्रिं cruelly. The serpent cannot help delivering the message even though it was cruel enough. तपस्ती poor fellow. वासुकिना परित्यक्तः given up by Vāsuki. The hero has already said that Vāsuki should have protected

him; hence the word *Parityaktā*. सोरस्ताडम् heating the bosom. ( उरसः ताडने सहितम् = स + उरस् + ताडम् ). वज्रस्य पातः तेन संनिमं resembling the stroke of the thunder-bolt. समाध्वसिहि take courage. नैर्धृष्यम् mercilessness ( भावे व्यञ् ).

IV. 9. मूढायाः मुहुः अश्रुसंततिमुचः वहून् प्रलापान् कृत्वा, पुत्रक कः तव त्राता इति दिष्टु दशं कृपणं क्षिपन्त्याः मातुः अङ्के उपागतम् इमं शिशुं धृणां त्यक्त्वा अश्रुतः खगाधिपस्य चञ्चुः एव न वज्रेण, हृदयम् अपि वज्रेण, कृतं मन्ये ।

मूढा Stupefied. मुहुः again and again. अश्रूणाम् संततिं मुच्चति इति तादृश्याः. पुत्रक oh son who deserves to be pitied. कृपणम् यथा स्यात् तथा It is an adverb. धृणा mercy. अश्रुतः eating i. e. about to eat. 'वर्तमानसामीर्ये वर्तमानवद्वा' इति भविष्यति लङ्. चञ्चुः....It is not only that the beak is made of vajra, but even his heart is made of vajra ( because he is merciless ). The metre is शा. वि.

IV. 10. अत्यन्तदयापरैः यैः अर्थिनां प्रार्थना वन्ध्या न विद्विता, कारुण्यपरिग्रहात् यैः परार्थं प्रति स्वार्थं न गणितः, ये निल्यं परदुःखदुःखितधियः ते साधवः अस्तं गताः; मातः बाष्पवेगं संहर, अधुना कस्य अग्रतः स्थिते ।

दया परं येषां ते दयापराः, अत्यन्तं दयापराः Who are very kind. अर्थिनाम् of those who ask, needy, those in want. प्रार्थना request. वन्ध्या fruitless. कारुण्यस्य परिग्रहः due to the acceptance of mercy i. e. having mercy. परस्य दुःखं तेन दुःखिता धीः येषाम् whose mind was touched by the misery of another. अस्तं गताः perished; gone, संहर stop. Who would now listen to you ? Such great man no more exists. The meter is शा. वि. एकः sole, the only one. हृतक wretched.

IV. 11. आर्तं कण्ठगतप्राणं स्वबन्धुभिः परित्यक्तम् एनं यदि न त्राये, ततः मे शरीरेण कः गुणः ।

आर्तं distressed. कण्ठं गताः प्राणाः यस्य whose life has reached the neck. The idea according to superstition is that at the time of death a man's vital airs pass through the head or mouth. Cf. ऊर्ध्वं प्राणाः शुक्रामन्ति etc. So when life reaches the neck it is as

it were on the way to extinction; so one whose death is imminent. बन्धैः relations, kith and kin. एनम् Saṅkhacūḍa. कः गुणः what is the use ( of my body )? Compare the well-known subhāśitas परोपकारः कर्तव्यः प्राणैरपि धनैरपि । परोपकारजं पुण्यम् न स्यात् क्रतुशतैरपि ॥ परोपकार-शून्यस्य धिङ् मनुष्यस्य जीवितम् । जीवन्तु पश्वो येषां चम अपि उपकरिष्यति ॥ The metre is अनुष्टुभ्.

संस्तम्भय support, hold, bear up or sustain. ननु अहम् is understood as a 'Pataṅkāsthāna' as is shown by the speech of Saṅkhacūḍa's mother. उत्तरस्मिन् देहभागे भवम् उत्तरीयम् The upper garment. विनतानन्दन The son of Vinatā. There might be an appeal to Garuḍa to take pity on Saṅkhacūḍa's mother, as Garuḍa himself was very kind to his mother and obtained her freedom from the slavery of Kadrū. So would he not be equally kind to the Vṛddhā and leave her son? She prepared to sacrifice herself even. वात्सल्यम् affection. (वत्सांसाम्यां कामबले इति लच्च) वत्सलः ततः भावे व्यञ् ।

IV. 12. पुत्रस्नेहेन अस्याः इदं विक्षवत्वं विलोक्य अकरुणहृदयः भुजंगशत्रुः अपि करुणां करिष्यति, मन्ये ।

पुत्रे स्नेहः Love to a son. विक्षवत्वं distress. अकरुणं हृदयं यस्य ( न करुणा यस्य तद् अकरुणम् ) तादशः of a cruel heart. भुजंगानां शत्रुः enemy of the serpents. मन्ये I think. There is विरोधाभास. The metre is आर्या.

IV. 13. महाहिमस्तिष्कविभेदमुक्तरक्ष्याचर्चितचण्डचण्डुः असौ गरु-त्मान् क, सौम्यस्वभावरूपाकृतिः एषः साधुः नाम क च ।

महान्तः ते अहयः ( serpents ) तेषां मस्तिष्काणि तेषां विभेदेन मुक्ताभिः रक्ष्याभिः ( रक्तस्य छ्या stream of blood ) चर्चिता चण्डा ( terrifying ) चण्डुः यस्य सः. The serpents possessed big bodies, hence they are called महान्तः. The mastiṣṭka or brains of these serpents were shattered and from them a flow of blood oozed out. This blood-stream rendered his beak red when it was so besmeared with the blood. The Garuḍa thus looked very frightening. सौम्यः स्वभावः रूपः आकृतिः च यस्य तादशः who has a gentle nature, body and form. The two कs denote

the great difference. They are used in the विषम अलंकार. A reading सोमसौम्यस्वभावाकृतिः is there, which means: who has a gentle body and nature like that of the moon. Or there is another reading: सौम्यः सत्त्वस्वभावाकृतिः who is gentle and whose nature and form are full of goodness ( सत्त्व ). The metre is उपजाति.

मा भैषीः = मा अभैषीः where अ is dropped from the aorist form when मा precedes it and it is used in the sense of the imperative. उनः उनः shows the anxiety of the mother still further. She is not yet quite sure that the person standing before her is Garuda and therefore wants to assure herself of it doubly !

IV. 14. अम्ब एतत् वध्यनिहं मम अर्पय यावत् प्रावृत्य ते पुत्रस्य जीवित-रक्षणार्थं विनतात्मजाय स्वदेहं आहारयितुं ददामि ।

प्रावृत्य Covering myself with it. . मम to me. सम्बन्धसामान्ये षष्ठी. जीवितस्य रक्षणार्थं. रक्षणाय इति रक्षणार्थम् ( अर्थेन नित्यसमाप्तः विशेष्यलिङ्गता च ). विनतायाः आत्मजः तस्मै to the son of विनता. In this verse we find the नायक as a दयावरि. The metre is उपजाति.

शङ्कूवृदात् निर्विशेषः non-different from Śaṅkhaṭṭada, as good as him. जगतः विपरीतम् different from the world. People in the world would not give up their life for others. Hence this epithet. महत् सत्त्वम् यस्य a man of a generous nature or great spiritual strength. चरितम् action.

IV. 15. यज्ञमित्तं पुरा विश्वामित्रः श्वपचः इव श्वमांसम् अभक्षयत्, यत्कृते गौतमेन कृतदुपकृतिः नाडीजडघो निजघ्ने, यदर्थं कश्यपस्य पुत्रः अयं तार्क्यः प्रतिदिनम् उरगान् अति, तान् प्राणान् कृपया परार्थं तृणम् इव यः जहाति ( स ) एषः साधुः ।

विश्वामित्रः This sage is well-known as a *Kṣatriya* sage who by the force of his great austerities attained the Brahmarśipada later. He bore antagonism to Vasiṣṭha.

For this story referred to here, consult *Mahā-bhārata*, Śāntiparvan 141 : Viśvāmitra when extremely hungry in a famine which raged for 12

years once went into the house of a Cāndāla at night and wanted to take away the flesh of a dog. Even the Cāndāla told Viśvāmitra that dog's flesh was forbidden and he must not eat it. However Viśvāmitra did not listen to it, took the dog's flesh, offered a part of it to Indra and ate the rest. Then there was a welcome shower of rain. The Manusmṛti refers to this incident : शुद्धार्त्तश्चात्मम्यगात् विश्वामित्रः श्वजाधनीम् । चण्डालहस्तादादाय धर्माधर्मविचक्षणः ॥ ( X. 108 ). ('मित्रे चर्षौ' इति कृषिवाचकत्वे विश्व इति पूर्वपदस्य दीर्घः) अपि shows the greatness of Viśvāmitra. Viśvāmitra was धर्माधर्मविचक्षण. Even then he ate the dog's flesh. The Smṛtis allow anything *in distress* (only) and then there is no pāpa in such an action. Manu says (X. 104) जीवितात्ययमापन्नो योऽन्नमति यतस्तः । आकाशमिव पङ्केन न स पापेन लियते ॥

शानं पचति इति श्वपचः A cāndāla. 'चण्डालप्लवमातङ्गीदवाकीर्ति-जनज्ञमाः । निषादश्वपचौ'—अमर. Viśvāmitra was a Brahmarṣi, even then he fed himself on dog's flesh as is the habit of the Śvapacas. The story of Gautama and Nādījaṅgha is told in the Sāntiparwan in 167—172. Gautama was a Brahmin and Nādījaṅgha was a head-crane. Gautama once went to the Dasyūs for maintenance. He was given home, dress and also a widow by the Dasyū chief. Later he accompanied a traveller's group in quest of money on the high seas. Once he lost his way and was then received by Nādījaṅgha, the chief of cranes. Nādījaṅgha was also known as Rājadharma. Gautama was sent by him to a Rākṣasa by name Virūpākṣa who gave him enough wealth. But Gautama on an occasion killed Nādījaṅgha in sheer ingratitude as he wanted food for his journey ! Virūpākṣa's sons on learning of this treachery killed Gautama. On the death of Nādījaṅgha he was received by Indra. Indra received Gautama also on the request of Nādījaṅgha !! The Vāyupurāṇa (II. 38. 47—61; 88-993), Brahmanāda (II. 74-47—61; 90-94) and Matsya (48. 43-59 and 79-84) refer to the wickedness or bestial

character inherent in the name : "Gautama" itself. निजध्ने killed ( Passive perfect of निहन्). कृता तस्य उपकृतिः येन असौ (here तद् refers to Gautama) who had rendered a good turn to him. कश्यप father of Garuḍa. सार्थः—तृक्षस्य (कश्यपस्य) पुत्रः तार्क्ष्यः *i. e.* Garuḍa. The reference to Garuḍa here is hardly appropriate. Garuḍa is not shown to have been reduced to live on the serpents; probably only through his being the son of a Ṛṣi, Kaśyapa, practice of this in-human killing on his part is to be found fault with. 'तुरङ्गरूपौ तार्क्ष्यौ—अमर. All these *i e.* Viśvāmitra, Gautama and Garuḍa have not cared for anything else except their own life and hence Saṅkhacūḍa says that here is a good man who is giving up his life for another through great kindness. The metre is स्मधरा.

आत्मनः प्रदाने अध्यवसायः तस्मात् from the determination in giving up your body (ātman). निर्व्यज sincere, real. निर्बन्ध persistence.

IV. 16. माहशाः क्षुद्रजन्तवः जायन्ते च म्रियन्ते च, परार्थदत्तदेहानां त्वाहशां कुतः सम्भवः ।

Saṅkhacūḍa is advancing an argument for the necessity of saving him. He says: "Insignificant creatures like myself are born and they die. But people like you are rare, not born often. So there is greater need for you to live". क्षुद्राः च ते जन्तवः. परार्थ दत्तः देहाः यैः तेषाम्. सम्भवः Birth. The metre is अनुष्टुभ. शङ्खपाल is one of the eight Nāgas:—अनन्तं वासुकिं शेषं पद्मनाभं च कम्बलं। धूतराष्ट्रं शङ्खपालं तक्षकं कालियं तथा ॥ शङ्खचूड, too, seems to be a great Nāga according to the Bhāgavata (V. 24. 31). शङ्खवत् धवलं White, unblemished, fair like a conch. न मलिनीकरिष्यति will not tarnish. अस्माकं विपत्तिः सया विक्लवा Who is distressed at our calamity. 'Our' is a familiar plural. The best help the hero can render, if he feels pity for Saṅkhacūḍa was to save his mother by arguments. अभ्युपायः remedy. त्वयि आयतः त्वदायतः dependent on you.

IV. 17. त्वयि म्रियमाणे या म्रियते, जीवति जीवति, तां जीवन्तीं यदि इच्छासि, मम असुभिः आत्मानं रक्ष ।

या Your mother. म्रियमाणे shows that she would die even before he was यृत्. जीवति ( त्वयि ) While you are alive. जीवति is here the locative masculine singular of जीवत् present participle of जीव् to live. जीवति lives, keeps her life. If therefore Śaṅkha-cūḍa really desired his mother to live then it was possible only by saving himself and allowing Jimū-tavāhana to sacrifice his body! असुभिः by my life. असु is always declined in the plural in this sense. “पुंसि भूम्न्यसवः प्राणाः” — अमर. The metre is अनुष्ठुभ्. पुरस्कृत्य Putting her in front. आधातस्थानं place of execution slaughter. कातरता lack of courage, fright. विपन्नानां पन्नगानां अनेकैः कंकालैः संकुलम् occupied by the skeletons of the dead serpents. कंकालः a skeleton, ‘स्याच्छरीरारथं कंकालः’— अमर. पन्नगः a serpent. “उरगः पन्नगो भोगी जिह्वगः पवनाशनः”— अमर. विपन्न dead. श्मशान cemetery. Though the Nirukta derives this word as श्मशयनम्, श्मशरीरम् it appears that the original word must have been अश्मशान which has dropped its first vowel in course of pronunciation. It would in that case show that dead bodies were buried under stones ( अश्म ). The Veda knows both methods: burial and cremation.

IV. 18. चब्बच्चञ्जवग्रकृतन्युतपिशितलवग्राससंबद्धगर्भैः आबद्धपक्षिद्वितयविधुतिभिः गृद्वैः बद्धमान्द्रान्धकारे अस्मिन् शिवानां वक्त्रोद्वान्ताः पतन्त्यः शिखिश्वस्त्रांश्रेण्यः अजस्मस्तबहुलवासावासविष्टे अस्त्रशोतसि ‘छिम्’ इति स्वनन्ति ।

चब्बत्याः चञ्जवाः अग्रेण कृतः ( पश्चात् ) च्युतः पिशितस्य लवः तस्य प्राप्ते संबद्धा गर्धा यैः. चब्बत् unsteady, moving, probing here and there ( चञ्च ). चञ्जू beak. अग्र the foremost part. कृत cut, pierced, torn. ( First the piece of meat was cut and then it slipped off—‘cyuta’). पिशितम् meat. लवः a piece. प्राप्त grasping, a morsel. गर्धा greed. The idea is that गृद्रस had their greed heightened by the morsels of the pieces of meat which fell down after they had torn the pieces by the ends of their beaks while probing for food. There is a reading:

चञ्चञ्चञ्चनूद्धृतार्धच्युत... or .....चञ्चञ्चञ्चनूद्धृतार्धच्युत etc The idea in the first reading is that the pieces half fell down while they were being held up ( ud-dhṛta ). The second reading means that the pieces half slipped after being held by the unsteady beaks etc. The चञ्च here must refer to the beak of the Grdhras and *not* of the Garuḍa as some would understand ! This is unfair to the poor Grdhras as they would have to pick up stale pieces ! आबद्धाः पक्षद्वितयस्य विद्युतयः यैः Who put up flappings of both of their wings. पक्षद्वितय both the wings. विद्युतिः shaking, flapping. सान्द्रः अन्धकारः अस्मिन् Where ( in which Śmasāna ) there was dense darkness. This goes with अस्मिन् . The word अस्मानि is understood. Therefore अस्मिन् means "in this ( cemetery ) ". अजस्त्र...विद्युते goes with अस्मिन् . अजस्त्रं स्रुता या बहला वसा तस्याः वासेन विद्युते. अजस्त्रं continuously. स्रुतं dripping. बहला in great quantities. वसा fat. वास smell, odour. विद्युते having a stinking smell. 'विद्युतं स्यात् आमगान्धि यत् '—अमर. The whole place was stinking of the masses of fat continually dripping down. अस्त्रस्य स्रोतः तस्मिन् in the stream of blood. अस्त्र blood. 'रुधिरेऽस्त्रक् लोहित-अस्त्र-रक्तक्षतज्जशोणितम् '—अमर. शिवा a female jackal. 'लियां शिवा भूरिमायगोमायुमृगधूर्तकाः '—अमर. वक्त्रेभ्यः उद्वान्ताः emitted from the mouths. शिखिनः शिखानाम् श्रेणयः rows of the flames ( Śikha ) of fire ( Sikhin ). 'शिखी वहौ '—अमर. 'घृणिज्जाले अपि शिखे '—अमर. The idea is that the mouths of the jackals emitted flames of fire. The jackals are supposed to emit fire. Therefore they are also called उल्कामुखाः. पतन्त्यः While the flames touched downwards, they came in contact with the flesh and produced the sound 'chim' ( छिम् ). स्वनन्ति produce the sound. Another reading is यत्रोदासं भ्रमन्त्यः शमितशिखिनशिखाश्रेणयः—It means that the Śikhas were wandering ( bhramantyah ) violently with their rows of the flames of the fire extinguished when their spreading was stopped by the stream of blood, and they were howling. Here the poet is giving us the Bibhatsa ( बीभत्स ) rasa. The alambana is the badly smelling flesh etc, the uddipana is the tearing by the beak by the

gr̥dhras, the *jugupsa* is the *sthāyi bhāva*. The *Sāhityadarpaṇa* thus shows it :

जुगुप्सास्थायिभावस्तु वीभत्सः कथ्यते रसः । नीलवर्णो महाकालदैवतोऽयमुदाहृतः ।  
दुर्गन्धमांसपिशितमेदांस्यालम्बनं मतम् । तत्रैव कृमिपातायमुदीपनमुदाहृतम् ॥  
निष्ठीवनास्यवलननेत्रसंकोचनादयः । अनुभावाश्रतत्रैएवमथास्युर्व्यभिचारिणः ॥  
मोहोऽपस्मार आवेगे व्याधिश्च मरणादयः इति । आवेगे व्याधिश्च मरणादयः इति । आवेगे व्याधिश्च मरणादयः इति ।

In the Bibhatsa we get a *vikaṭa saṅghatanā* by conjunct consonants, and consonants thus creating 'ojas' too. The metre is *स्त्रंधरा*. According to some authorities the *rasa* here is *Bhayānaka*.

IV 19. प्रतिदिनम् अहिनाहरेण अशृन्यं विनायकाहितप्रीतिशशिधवलास्थि-  
कपालम् इदं ( रौद्रं ) श्मशानं रौद्रं वपुः इव ।

This verse compares the cemetery to the *raudra vayu* or body of Rudra i. e. Śiva by means of Śliṣṭa words : अहिना अहरेण शृन्यम् । 1. ( with श्मशान ) not vacant of the food in the form of the serpent. ( With Śiva ) अहिना हरेण शृन्यम्. 2. Having the necklace in the form of the snake. वीनां नायकस्य आहिता प्रीतिः येन. 1. which makes for the delight of the lord of birds ( with श्मशान ); or वीनां नायकः च असौ अहितः च तस्य प्रीतिः यत्र which makes for the delight of the enemy i. e. the lord of birds ( i. e. गरुड ) विनायकेन आहिता प्रीतिः यस्य तद् ( with Śiva ) 2. Which made for the delight of Śiva by Vināyaka's (i. e. Gaṇapati's) presence. शशिवत् धवलानि अस्थीनि कपालानि च यत्र ( with श्मशान ). 1. Which has skulls and bones as white as the moon, ( with Śiva ) शशी च धवलास्थिकपालानि यत्र. 2. which has the moon, the white bones and the skulls on it. This latter may also be construed as शशिना धवलानि अस्थीनि कपालानि च यत्र. रुद्रस्य इदं रौद्रं 1. ( with Śiva ) of Śiva. 2. रौद्रं ( with श्मशान ) terrible. On विनायक we have मेदिनी—“विनायकस्तु हेरम्बे ताक्ष्ये विघ्ने जिने गुरौ”. It is known that Śiva has the रुद्रमाल and moon. Śivarāma says : एवं शब्देन अर्थेन समानधर्मेण श्मशानं रौद्रं वपुः इव न जनकम् । स्वामिनियोगनिर्वाहस्यानतया शिवविग्रहवद् अनुग्राहकम् एव इति भावः । अत्र श्मशानोपमानत्वेन शिववपुषः न दुष्टव्यम् ! ‘श्मशानेष्वाकीड़’ इत्युक्तादिशा तत्सम्बन्धेन सर्वेषां मङ्गलत्वमेव न केनापि तस्य अमङ्गलत्वम् । किं च मरणोद्यतस्य तस्य परमशैवरथं महेश्वरानुसन्धानानुबन्धेन तथा दृष्टान्तपरिग्रहः भीषिकानिरासार्थः इति ।

To Śaṅkhacūḍa the cemetery is not something that is fearful or disgusting, but it as auspicious as the body of Śiva, it is as full of beneficial aspects as god Śiva's body. The obedience of the commands of the king would bring him absorption in Śiva. The hero wants to frighten Śaṅkhacūḍa, but he thus takes it, to be as delightful as Śiva's body etc. The metre is आर्या. सामोपन्यासैः by conciliatory words, words meant to pacify. The reading त्रासोपन्यासैः would mean — 'by alarming words.'

IV 20. मातः यस्यां यस्या गतौ समुत्पत्यामहे तस्यां तस्यां प्रियसुतं त्वम् एव नः माता भूया ।

गतौ in whatever form of existence or life i. e. of man, bird, beast etc. प्रियः सुतः यस्याः तादाशि to whom a son is dear ( i. e. dearer than her own life even ). व्यम् — 'अस्मदोद्योश्च ' इति वहुवचनम् . This the highest respect that can be paid to her. Some say that he should have said 'I should become your son ' rather than ' You should become my mother ' ! We see no difference. Both the statements are as good. The metre is अनुष्ठुम्.

न पश्चिमं यस्य तत् अपश्चिमम् having no other last i. e. the last, which by itself constitutes the last. पश्चिम itself also has the same meaning. Compare अयमत्र ते जन्मन्य-पश्चिमः पश्चिमावस्थाप्रार्थितो मकरंदंबाहुपरिष्वाहः ( मालतीमाधव IX ), or अयम-पश्चिमस्ते रामस्य शिरसि पादपङ्कजस्पर्शः ( उत्तरराम० ). उत्तम, अनुत्तम and उत्तर अनुत्तर also have a similar sense. उपश्चित्वा leaving. अद्वै not far off. दक्षिणगोकर्णम् south Gokarṇa There is a north गोकर्ण also. Gokarṇa seems to be known even to Kalidāsa : अथ रोधसि दक्षिणोदधेः श्रितगोकर्णनिकेतम् ईश्वरम् ( रघुवंश VIII. 33 ). The Bhāgawata Purāṇa says " गोकर्णास्त्वा शिवक्षेत्रं सानिध्यं यत्र धूर्जेऽ " . In the Śivapurana Śatarudrasamhita V we are told of Śiva incarnating as Gokarṇa. प्रगतः दक्षिणं प्रदक्षिणं, अप्रदक्षिणं प्रदक्षिणं कृत्वा keeping him to the right i. e. circumambulating, going round the god or deity. At this juncture Śaṅkhacūḍa with his mother goes away. This is rather sudden. न not. संपत्तम् achieved. The hero

regrets, his desire to serve another cannot come about, because Saṅkhacūḍa did not give the clothes. Here the Kañcukin enters. अभिलिप्तिम् desire. इदं रक्तांशुक्युगलं is a पताकास्थानक. (The Daśarūpa says: प्रस्तुतागन्तुभावस्य वस्तुतोऽन्योऽस्ति भूचकम् । पताकास्थानकं तु त्यसंविधानविशेषणम् ॥) The garments are given here by the Kañchukin after he has gone to the princess. It is doubtful if this expedient of the poet is very elegant. No doubt it is necessary to further the action; but some better arrangement could have surely been found feasible rather than handing over the garments to a prince in a cemetery! अतर्कितं यथा तथा उपनीतं brought unexpectedly. सफलीभूत fulfilled The idea is that the Pāṇigraha has been successful as it has helped him now to realise his aim by an unexpected gift. This gift at this time would not have come from her mother if he had not been married with Malayavati. मद्वचनात् at my instance. देवी queen i. e. Malayavati's mother.

IV. 21. प्राप्ते काले समागतम् इदं रक्तं वासोयुगं परार्थं देहम् उज्ज्ञतः महतीं प्रीतिं करोति ।

प्राप्ते काले at a proper time. समागतम् got, received. उज्ज्ञतः leaving, giving up. प्रीतिम् delight. The metre is अनुष्ठम्.

चलितः मलयाचलस्य शिलानाम् चयः: येन who has moved the great mass of rock from the Malaya mountain. नमस्वान् Wind. (Supply the verb वाति blows). नमस्वत्-वात-पवन-पवमान-प्रभज्ञानाः—अमर. It is a stormy wind. आसर्जीभूतः is near.

IV. 22. संवर्तकाभैः तुत्याः पक्षतीनां पद्म्भूयः गगनं पिदधति, वेगानिलः अम्बु-राशौः अम्भः भुवः छावनाय इव तीरे क्षिपति, सपादि च कल्पान्तशङ्कां कुवन् दिग्दिपेन्द्रेः समयं वीक्षितः द्वादशादित्यदीसिः देहोद्योतैः दशाशाः सुहुः कपिशयति ।

संवर्तकस्य अभैः. संवर्त is संवर्तक. संवर्त Pralaya, destruction of the universe. 'संवर्तः प्रलयः कल्पः क्षयः कल्पान्त इत्यपि'—अमर. Or संवर्तक is the name of a cloud : "संवर्तश्च बहूदकः" which is fully charged with water. The idea is

that the rows of the wings of Garuḍa filled the sky and enveloped it as if by clouds of Pralaya or clouds surcharged with water. पक्षति wings. 'पक्षतिस्तु भवेत्पक्षमूले च प्रतिपत्तियौ'—मेदिनी. पिदधति = अपिदधति cover. ('वष्टि भागुरिलोपम्—' इत्यादिना अकारलोपः). वेगयुक्तः अनिलः wind with great velocity. अम्बुराशः sea. अम्बः water. 'अम्भोर्णस्तोयपानीयनीरक्षीराम्बु-शम्बरम्'—अमर. भुवः of the earth. डावनाय for submerging the earth. The idea is that the ferocious wind caused by his flight is driving waves of the sea towards the shore as it were to submerge the whole earth. The water of the waves is hurled to the shore. कल्पान्तस्य शङ्कः An illusion of the Kalpānta *i.e.* Pralaya, universal destruction. सप्दि immediately. वीक्षितः seen, marked. दिशाम् द्विपेन्द्राः The lordly elephant of the quarters. Every direction had its own

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elephant. Compare अमरः —ऐरावतः पुण्डरीकः वामनः कुमुदोः

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अज्ञनः । पुष्पदन्तः सार्वभौमः सुप्रतीकः च दिग्गजः ॥. देहस्य उद्योतैः by the brilliance of his body, *i.e.* Garuḍa's body. द्वादश आदित्याः तद्रूप दीप्तिः यस्य तावशः Garuḍa who possesses a lustre equalling that of the twelve suns. दश आशा ten quarters or directions. 'दिशस्तु ककुमः काष्ठः आशाश्च हरितः च ताः'. कपिशयति rendered reddish-brown or mirky. The idea is that Garuḍa shining like the 12 suns is being seen by the quarter-elephants in alarm. The quarter-elephants think that Kalpānta has come on account of his light resembling that of 12 suns. Garuḍa is thus making all the quarters reddish brown. Cf. संध्यापयोदकपिशः ( शाकुंतल III. 27 or कांचनपद्मरेणुक-पिश VII. 12 ). In this verse the hero describes the approach of Garuḍa. It resembles the happenings at the end of a kalpa when the Universe is completely destroyed. A Kalpa is a long enough period. At the end of a कल्प *i.e.* ( 432 million years *i.e.* 1000 yugas ) this happens. The twelve suns are : धाता मित्रोऽर्थमा रुदो वरुणः सूर्य एव च । भगो विवस्वान् पूषा च सविता दशमः स्मृतः ॥ एकादशस्तथा खण्डा विष्णुर्द्विदश उच्यते ॥ There are different clouds which are called पुष्कर, आवर्तक, राजावर्त, संवर्तक etc. They are what are called 'कल्पान्तशृष्टिकर्ता'ः'

Great winds ( Cf. प्रलयमारुत् ) also blow at such a time. There is great heat ( cf. प्रलयदहन् ). At this time there is complete destruction. That such a time had as it were arrived was the feeling of the diggajas. Garuḍa's wings covered the sky, his wings by their violent winds caused the sea waters to lash in fury against the shore. Garuḍa's body had as it were an effulgence equal to that of 12 suns. The eight quarters usually described are पूर्वमेयी दक्षिणा च नैऋती पश्चिमा तथा । वायवी चोत्तरैश्यानी दिशा अष्टाविमा: स्तुताः ॥ In addition there is the अपर (lower) and ऊर्ध्व (upper). There is a reading शिशुद्वा...दीसिः adopted by Śivarāma which is explained as शिशुः द्वादशादित्यानां दीसिः येन ततोऽप्यधिक which is hardly proper. Another way of telling it is शिशूनाम् द्वादशादित्यानां दीसिः इव etc. Here we have to understand the morning sun which is red; but that is hardly meant. For a description of प्रलय compare विष्णुपुराण. A description in वैष्णवहार III. 8. or महानाटक V may be also compared for a description of the flight. The metre is स्त्रघ्ना. त्वरिततरम् The comparative shows the eagerness.

IV 23. मल्यचन्दनरसाद्र्वा सृष्टा मल्यवती तथा न सुखयति यथा अभिच्छितार्थ सिद्धै ( सृष्टा ) इयं वथ्यशिला ( सुखयति इति ) मन्ये ।

मल्यचन्दनस्य रसेन आद्र्वा Who is moist or wet i.e whose limbs have been besmeared with sandal-paste. सृष्टा touched. There is a variant आलिषा (in यथालिषा) which means 'embraced'. An embrace is pleasant, more so when the lady has fragrant application on her limbs. Compare the कृतुसंहार I. 4. अभिच्छितस्य अर्थस्य सिद्धै for the accomplishment of the desired object. The metre is आर्या. There is व्यतिरेक.

IV 24. शैशवे मातुः अङ्गे विश्रब्धं शयितेन मया यत् न प्राप्तम् तत् सुखम् अस्याः वथ्यशिलायाः उत्सङ्गे मया लब्धम् ।

शैशवे in childhood. विश्रब्धं peacefully. शयितेन while sleeping. उत्सङ्गे on the lap. The metre is आर्या. Here the hero says that the pleasure of lying on the

execution-block is higher than the pleasure which he experienced while peacefully sleeping in the lap of the mother. There is व्यतिरेक. आच्छाय covering.

IV 25. हिमांशोः विम्बं दृश्वा भयकृतवल्यां शेषमूर्तिं संस्मरन्, स्यन्दना-  
श्वसनविचालिते पूष्णि अग्रजेन सानन्दं दृष्टः प्रान्तावसज्जलधरपटलैः आयतीभूतपक्षः  
अहिग्रासगृच्छुः एषः अहं वेलामहीत्रं मलयं क्षणेन प्राप्तः ।

हिमाः अशवः यस्य हिमांशोः of the cool-rayed (moon). विम्बं  
orb, disc. 'विम्बोऽन्नी मण्डलम् त्रिषु'-अमर. भयेन कृतं वलयं यथा (तां  
शेषमूर्तिम्) which had coiled in fear. The idea is that Garuḍa is the enemy of serpents. So Śeṣa coiled  
in fear. मूर्ति form, body. संस्मरन् well-remembering. 'He  
has here declared how his enemies recoil at his  
approach. Now he describes how his friends are  
delighted at his arrival. स्यन्दनस्य अश्वानाम् त्रसनेन विचालिते.  
स्यन्दनः a chariot “, याने चक्रिणि युद्धार्थे शताङ्गः स्यन्दनो रथः”-अमर.  
The अश्वs of पूषन् i. e. सूर्य are seven and he is called सप्तश्व or सप्तसासि: त्रसनं fear. विचालित agitated. Even the sun  
shook at the approach of Garuḍa, but his brother was  
delighted. पूषन् The sun. 'विर्कतनार्कमर्त्तव्यमिहिरारुणपूषणः'—अमर.  
अप्रज the first-born, the elder brother, who was Aruṇa. Aruṇa became the charioteer of the sun.  
He is गरुडाग्रज. 'मुरसूतोऽरुणोऽनूरुः काश्यपिर्गरुडाग्रजः'—अमर. प्रान्तयोः  
अवसज्जद्धि: जलधराणां पटलैः by the masses (paṭala) of clouds  
that stuck to his wings (prānta) न आयतौ आयतौ भूतौ that were not broad, but now looked broad; a 'cvi'  
form. The idea is that the clouds sticking to his  
wings made them look larger than they actually  
were. अहे: ग्रासे गृच्छुः is greedy of devouring the serpent.  
वेलायां महीत्रः महीं धरती इति महीत्रः (मही + त्रु + क being included  
in मूलविभुजादि group). A mountain on the shore. मलय  
mountain is here deemed to be on the sea-shore.  
The verse describes the curious phenomenon of  
seeing both the sun and the moon. Here the moon  
is seen at first and then the sun. It must be re-  
membered that Garuḍa is coming to the earth from  
extra-tellurian regions and hence he can see both.  
There is however no Kramāpēkṣa according to  
Śivarama! The metre is स्त्राघरा.

IV. 26. स्वशरीरदानात् पञ्चं संरक्षता मया अद्य यत् पुण्यम् अर्जितं तेन भवे भवे परोपकाराय एव मम शरीरलाभः भूयात् ।

स्वशरीरस्य दानात् by sacrifice of my own body. पञ्चं the serpent. Here the reference is to Śaṅkhacūḍa. पुण्यम् merit. Merit accrues by gift. Much more so by the sacrifice of one's own body. भवः birth. भवे भवे in every birth. 'जन्महौ भवौ'—अमर. The fact that here Jihmūtvāhana desires to be born again shows the Hindu leanings of the author. For a Bodhisattva like Jimūtvāhana would not think of another birth. There is also the tacit acceptance of the theory of Karman which is essentially a Hindu doctrine. The Transmigration of the soul is also logically accepted. It is therefore to be emphasised that this is a delineation of Jimūtvāhana's character according to the Hindu mode of thought. It is useful here to compare the Bhagavadgītā VIII. 5 and 6 which declare that a man is reborn to an existence about which he may be thinking at the time of his death. The metre is उपजाति.

IV. 27. शेषान् अहीन् रक्षितुम् अस्मिन् वध्यशिलातले निपतितं मद्द्वय-दर्यमाणहृदयप्रस्थन्दिना असृजा दिग्धम् इव रक्ताम्बरप्रावृतं भोगिनम् अशनिदण्ड-चण्डतरया चन्द्र्वा अधुना वक्षसि निर्भय भोक्तुं तरसा उद्धरामि ।

शेषान् The reference is to the agreement between Garuḍa and Vāsuki to eat one serpent a day and thus protect the rest. निपतितं-निश्चेष्टं पतितम् fallen down without movement. The idea is that Jimūtvāhana was calm even when he was lying down on the execution-block. मम भयेन दीर्घमाणात् हृदयात् प्रस्थन्दते इति तादृशेन ( by the blood ) which had been flowing from out of the heart which was being torn under fear of myself ( i.e. Garuḍa ). असृजा by the blood. 'सुधिरेऽसुकूलोहितासरक्षतजशोणितम् '—अमर दिग्धम् besmeared. Garuḍa in his pride thinks that the victim has gone red since he is smeared with the blood flowing out of the heart which burst in fear. Really the victim is wearing garments only. रक्तम् अम्बरं तेन प्रावृतम् covered with a red garment on all sides. We have

seen that victims for execution were covered in red clothes. भोगिनम् serpent. “ भोगस्तु राजि वेश्यामृतौ सुखे । धनेऽहि-कायकणयोः पालनाभ्यव्यहारयोः “—अनेकार्थसंग्रह. अशनिः एव दण्डः तद्रत् चण्डतरा तया which was more frightening or terrible than the thunder-bolt. The word ‘ *Dandā* ’ suggests the long beak of *Garuḍa*. तरसा with speed and force. ‘ तरसी बलंहसी ’—अमर. The metre is शा. वि.

The direction नेपथ्ये...पुष्पवृष्टिः is not clear. We ought therefore to read नेपथ्यात्. Shower of flowers from behind the curtain. The idea is that Gods themselves appreciated the courage and character of *Jimūtavāhana*.

IV. 28. आमोदानन्दितालिः इयं पुष्पवृष्टिः नभस्तः किं निपतति, स्वर्णं एषः दुन्दुभीनां निनादः दिशां चक्रं किं वा मुखरयति, आं ज्ञातम्; सः पारिजातः अपि मम जवमरुता कम्पितः, जातसंहारशङ्कः संवर्तकाप्रैः अपि इदं मन्दं रसितम् मन्ये ।

आमोदेन आनन्दितः अल्यः यथा तादृशी Which has by its far-spreading fragrance delighted the bees. ‘ आमोदः सोऽतिनिर्हादी ’—अमर. नभस्तः—नभसः (‘ पश्चम्याः तस्मिल् ’) from the sky. He does not know why the shower of flowers should come to earth from the heavens. चक्रम् circle or group. He is unable to see the reason of the peal of trumpets. आम्—shows remembrance. ‘ आम् प्रगृह्ण स्मृतौ वाक्ये ’—मेदिनी. He now remembers why it should be so. पारिजातः A divine tree, sprung as one of the 14 jewels from the sea. (पारी समुद्रः तत्र जातः) It must therefore be an exotic if the *Purāṇa* accounts are an indication. The student knows the story of the bringing of this tree by *Kriṣṇa* for his beloved, *Satyabhāmā*. It is one of the five trees of paradise. ‘ कल्पद्रुमाणामिव पारिजातः ’—रघु. V1. 6. An account of the story will be found in विष्णुपुराण V. 80 or हरिवंश II-64-73 or भागवत X. 59; also महाभारत, सभापर्वत् 56 *Kumbhakonam* edition. जवात् उत्पन्नेन मरुता by the wind springing from his great velocity. *Garuḍa* in his self-conceit believes that the shower of flowers was from the “ *Pārijāta* ” tree which was shaken by the wind of his flight. रसितम् thundering. मन्ये I think.

The sound, according to Garuda's proud belief, is due to the samvartaka clouds. The metre is स्त्रधरा. कवल्यन् taking a morsel as it were.

IV 29. यथा एषः नागानां रक्षिता मम गुरुः भाति तथा अथ सपांशनाकाङ्क्षा व्यक्तम् अपनेष्यति ।

यथा...तथा In so far as...therefore. नागानां रक्षिता cannot be compounded according to 'न तज्जकाभ्यां कर्तृरि'—and hence properly kept uncompounded; the saviour of the Nāgas; a verse above (IV. 27) did say that he would save the rest of the Nāgas (शेषान् अहीन् रक्षितुम्). The reason is given here, He is गुरु big or bulky. मम भाति appears to me. तथा Therefore सपांशाम् अशनस्य आकाङ्क्षा. desire to devour serpents, व्यक्तम् clearly. अपनेष्यति will remove. This is the plain meaning of the verse : Garuda says that this serpent is bulky enough among the nāgas and hence he would to-day remove my hunger fully i. e. satisfy me. But as future events in the drama are to be suggested the verse is made to yield another sense also thus. रक्षिता who is the protector of the Nāgas. In the next Act Garuḍa gives up eating the nāgas. Hence he becomes a true saviour of theirs and does the work of शेषान् अहीन् रक्षितुम् etc. as in IV. 27. गुरुः a preceptor. The idea is that he would give me advice by showing the right way i. e. the great humanistic teaching that all creatures should receive kindness and thus save the nāgas. This is called a पताकास्थानकम् = व्यथो वचनविन्यासः सुप्लिष्टः काम्ययोजितः । प्रधानार्थान्तरापेक्षी पताकास्थानकं परम् ॥

## ACT V

A door-keeper is sent to inquire of the whereabouts of Jimūtavāhana, while Jimūtavāhana's parents too want to know the same. A crest-jewel daubed with blood falls at Jimūtaketu's feet. Jimūtavāhana's mother recognises it as belonging to her son. At this juncture Saṅkhacūḍa following the trail of blood comes there bewailing and lets Jimūtaketu learn that some Vidyādhara had saved him by sacrifice of his own body. The parents get ready to enter fire, but at Saṅkhacūḍa's suggestion go towards the Malaya peak where Garuḍa may well be still found. Garuḍa on knowing his mistake prepares to commit suicide in expiation. Jimūtavāhana advises him to observe Ahimsā. Now Jimūtavāhana dies and Garuḍa wants to revive him by Amṛta which he brings from Indra. Jimūtaketu and his wife, Malayavatī and Saṅkhacūḍa all desire to enter fire, but Goddess Gaurī brings Jimūtavāhana back to life and saves them from the disaster of the total extinction of that Vidyādhara family. In the meanwhile Garuḍa has got the amṛta, which brings back to life all the dead serpents. Gaurī makes Jimūtavāhana the emperor of his tribe. All enemies submit to Jimūtavāhana and there is general joy at the end.

V 1. स्वगृहोद्यानगते अपि स्तिर्घे स्नेहात् पापं विशङ्क्यते, दृष्टवृहपाय-  
प्रतिभयकान्तारमध्यस्थे किमु ।

स्वगृहोद्यानगते In one's own garden behind the house. One may be slightly uneasy if one is at some one else's place; but in one's own garden there is no real cause for fear. अपि but even then. स्तिर्घे towards one who is loved. The idea is that even if a beloved person is in one's own garden people get fear about his welfare. पापं something inauspi-

cious, evil. Compare शाकुन्तल - अतिस्नेहः पापशङ्की. दृष्टः वह्वः अपायः यस्मिन् तादृशस्य प्रतिभयस्य कान्तारस्य मध्ये तिष्ठति इति तस्मिन्. अपायः Injury. प्रतिभयं causing great fear. 'भयङ्करं प्रतिभयम्' —अमर. कान्तारः a great forest. 'कान्तारं तु महारप्यम्'—मेदिनी. स्थ ( तिष्ठति इति स्थः ) 'सुषि स्थः' इति कप्रत्ययः. The idea is that if one fears something evil in the case of one in one's own garden, there is much more cause for fear in a great forest where there is always a possibility of great evil and which itself causes great fear. Here is what is called अर्थापत्तिः 'दण्डापूषिक्याऽन्यार्थागमोऽर्थापत्तिरिष्यते.' The reading दृष्टवह्वपाये would have to be construed with स्तिंघे. The whole sentiment is in keeping with the idea : 'प्रेम पश्यति भयान्यपदेऽपि' The metre is आर्या. जलघे: वेलायाः अवलोकने कुतूहली. कुतूहलमस्य अस्ति इति who had a curiosity to have a look at the tide. दुःखं Adv. unhappy. सुनन्द name of the pratihāra, संनिहितः गरुडः तेन प्रतिभयम् terrible on account of Garuḍa being in the vicinity. उटजस्य अङ्गने in the open space in front of the cottage. उटजः a cottage; 'पर्णशालोऽटजोऽस्त्रियाम्'—अमर. राजा च असौ ऋषिः च राजर्षिः a royal sage. सह धर्मं चरति इति सहधर्मचारिणी a wife, who performs religious duty along with the husband. उपास्यमानः being waited upon, being served.

V 2. भङ्गवती तरङ्गतरले केनाम्बुतुल्ये क्षौमे वहन्, सवयसा देव्या महापुण्यया जाह्नव्या इव विराजितः अयं जीमूतकेतुः तोयनिधेः सुसहर्षी श्रियं धत्ते, यस्य एषा अनितकर्वतीनि मलयवती यथा वेला ( तथा ) आभाति ।

भङ्गः विद्यते ययोः भङ्गवती (Two clothes) with folds (dual). [ भङ्गः a fold ]. तरङ्गवत् तरले moving like a ripple. The two pieces of cloth were slightly moving. A variant तरङ्गितदशे means तरङ्गिताः दशाः ययोः which had its ends ( दशा—'दशास्वयादीपवत्योः वस्त्रान्ते भूम्न योषिति '—मेदिनी ) moving. केनाम्बरम् अम्बु केनाम्बु, तेन तुल्ये white like foamy water. श्रुमायाः विकारः क्षौमम् a silken garment. 'क्षौमं स्यादतसीवत्वे दुकूलेऽद्वालकेऽपि च '—अनेकार्थसंग्रहे. वहन् wearing, having. समानं वयः यस्याः तया ( with his queen ) of an equal age ; ( with Jahnavi ) वयेभिः सहवर्तते सवयाः तया with many sorts of birds. 'खगबाल्यदिनोः वयः '—अमर. देवी—queen. महापुण्या—एतज्ञामविशिष्या by name 'Mahāpūṇyā'. His queen's

name was Mahāpunyā; with Jānhavī महू पुण्यं यस्यां तादृश्या very purifying. In place of सवयसा there is a reading सुपयसा ( with Jāhnavī it would give the meaning—with good water; ( with queen ) having good milk. But this is inappropriate with the old queen; hence this reading should be rejected. जाह्नव्या by Jāhnavī i.e. Ganges. The idea is that Ganges is the wife of the sea, as indeed all rivers are. जाह्नवी is so called because she was the daughter Jahnu. Jahnu was an ancient king, son of Suhotra. He adopted Gangā as his daughter. In its course while being brought down by Bhagiratha, Gangā overflowed the sacrificial ground of this king. He drank up the river in anger, but on representations by Bhagiratha, gods and sages, he allowed her to flow through his ear. Hence she is regarded as Jāhnavī or Jahnu-kanyā etc. Compare for the account MBh (Kumbhakonam) Adiparvan X. 1. 20, Vālmīki Rāmāyaṇa, Bālakāṇḍa 43, or Vayu-Purāṇa II-30 ( i.e. 91 ). श्रियम् beauty. धृते bears, puts on. अन्तिके वर्तते इति अन्तिकर्वतिनी which is near. वेला seashore. मलयवती belonging to the Malaya mountain, and 2 with Malayavati, the heroine. The poet wants to say that king Jimūtaketu with his wife called Mahāpunyā and daughter-in-law called Malayavati resembled the ocean with the Ganges and the seashore bordering on Malaya. There is शेषानुप्रासिता उपमा. The metre is शा. वि.

V. 3. यौवनसुखानि भुक्तानि, यशः विकीर्णम्, स्थिरधिया राज्ये स्थितम्, तपः अपि चरितम्, सुतः क्लाव्यः, सुसदशान्वयजा इयं स्तुषा, कृतार्थतया ननु मया अद्य सूत्युः चिन्त्यः ।

यूनोः भावः यौवनं ( युवादित्वात् अण् ) तस्मिन् ( उपमोक्तव्यानि ) सुखानि pleasures of youth. The pleasures of youth are विषयसुख etc. भुक्तानि experienced. 'भुजिः पालनकौटिल्याभ्यवहारात्-भूतिषु'—भोजः. विकीर्णम् spread (वि + कृ). राज्ये स्थितं I have done the duty for the kingdom. Kālidāsa wants the राजा to look to the good of his subjects: 'राजा प्रकृतिरंजनात्'; so he too has done all that. स्थिरधिया can be taken with this and तपः चरितम्. In this case it means: with

a steady mind or application; with तपः it means: with a concentrated mind. तपः threefold penance. स्त्राच्यः laudable, deserving praise, because he is possessed of all the necessary virtues. सुसद्वै अन्वये जायते इति who is born in a family of equal status or rank. अभिजनानन्वयौ । वंशोऽन्वयायः—अमर. स्त्रा daughter-in-law. The king declares that he has had every pleasure, he has done his duty by his kingdom; he has practised penance. He has a happy son and a deserving daughter-in-law. So having done all and having enjoyed all he can await or think of his death now. cf धर्मार्थकाममोक्षाणां यस्यै कोऽपि न विद्यते । अजागलस्त-नस्येव तस्य जन्म निर्येकम् ॥ So the king has lived to the ideal of any citizen. He has as it were had all the pleasures of life. Cf also, अर्थागमे नित्यमरोगिताच्च प्रिया च भार्या प्रियवादिनी च । वश्यश्च पुत्रोऽथकर्त्तरी च विद्या षड् जीवलोकस्य सुखानि राजन् ॥ The metre is वसन्ततिलका.

जीमूतवाहनस्य This word indicates the impending death of Jimūtavāhana. This refers to what is called गण्ड in Sanskrit dramaturgy. “गण्डः प्रस्तुतसम्बन्धि भिन्नार्थ सहसोदितम्”—दशरूपक. This is also generally known as पतानास्थानक. The स. द. says about गण्डः—“गण्ड प्रस्तुतसम्बन्धि भिन्नार्थसत्वरं वचः.” वृद्धा is a variant, in some editions for देवी; but it would cause unnecessary confusion between Jimūtavāhana's mother and Saṅkhacūḍ's mother. So it is better to retain the word देवी for Jimūtavāhana's mother. मल्यवती This is substitution for the नायिका of the first three Acts; later her role is minor only and hence this diversion by the dramatist ! वार्ताम् news ‘वार्ता प्रवृत्तिरूपतान्तः’ प्राणयात्रार्थ for the sake of bringing supplies for our livelihood. यात्रास्यात् यापने गतौ—अमर अन्यदेव किमपि trebodes the hero's death. वामाक्षिस्पन्दन the throbbing of the left eye in the case of Jimūtaketu would naturally signify an inauspicious event. मयि...विचिन्तयति. A locative absolute.

V. 4. अदक्षिणेक्षण मम अनिष्टं सूचयन मुहुः मुहुः किं स्फुरासि । हतचक्षुः ते स्फुरितम् अयं भानुः इह अपहृतं करिष्यते ।

दक्षिण न भवति अदक्षिणम्, अदक्षिणं च तद् ईक्षणं च and its vocative OVI Oh you left eye (other than the right). There is छेकातुप्राप्त in this expression. हतचक्षुः (संबोधनम्) oh

you accursed eye. भानुः अपहृतं करिष्यते The sun will destroy. It is often said that a sight of the sun destroys evil omens of the left eye :—भूरिदुखःप्रदं नित्यं द्रुतं आदित्य-दर्शनात् । वामाङ्गस्फुरणोद्गुतं दुर्निमितं प्रशम्यति ॥ The metre is आर्या त्रयाणां भुवनाना समाहारः त्रिभुवनम् । तस्य एकं चक्षुः It is known from even the times of Rgveda that the sun is the eye of the world. The idea is that this eye will destroy the evil of an inferior eye.

V. 5. आलोक्यमानं अतिलोचनदुःखदायि, निजमरीचिरुचः रक्तच्छट्यः विमुच्यत्, उत्पात वात तरलीकृततारकाभं किम् एतत् नभस्तः सहसा पुरा पतति ।

आलोक्यमानम् while being seen. अतिशयेन लोचनयोः दुःखदायि which greatly troubles the eye. निजस्य मरीचीनां रुचः कान्तयः यासां तादृशीः The brilliance of which is equal to that of his own rays. रक्तच्छट्यः streaks of blood, red lines. 'रुक्ष शोक्षाकिरणेच्छासु'—हेमचन्द्र. Jimūtaketū sees something falling down. It was red lines, *i. e.* blood streaks. उत्पातस्य वातः तेन तरलीकृता या तारका तस्या इव आभा यस्य तत्. When something evil is going to happen, stars lose their bearings. This is a favourite idea of astrologers. Something that has the brilliance of a displaced star is falling. Such stars are supposed to fall at the time of great calamities. The star is moved, made unsteady by the winds of destruction. उत्पातवात् a whirlwind, a hurricane, a violent or portentuous wind. उत्पातपवन् is the same; see रघुवंश XV 23 तसुपाद्वद्वयम्य दक्षिणं दोर्निशाचरः । एकताल इवोत्पातपवन् प्रेरितो गिरिः ॥ or MV 1. उत्पात is any public calamity or unusual phenomenon bordering calamity. Compare क्षेमेन्द्रः—तत् चञ्चूककचञ्च रक्तधारापुराः सरम् । अङ्गे मल्यवत्याः तत् चूडारत्नमथापतत् ॥ The metre is वसन्ततिलका लम्पं सरसं मांसं केशाः च यत्र where wet flesh and hair were sticking. चूडायां मणिः a jewel used in the crest as an ornament. There is an additional verse in some editions (*e. g.* Trivandram) read for the prose portion:—ताक्ष्येण भक्ष्य-माणानां पञ्चाणां अनेकशः । उल्कारूपाः पतन्त्येते शिरोमणय ईदशाः ॥ the prose is better as it gives a reason which is not to be: found in the verse. नखानि च मुखं तेन उत्पाताः or नखानां मुखैः (अग्रैः) उत्पाताः उल्कारूपाः in the verse is not very proper Sivarāma says उल्काप्रहवत् भयावहा; उपपत्था सहितम् उपपत्तिः an

argument, reasoning. कदाचित् Jimūtaketu half agrees with Sunanda's view that it is the jewel of a Nāga. It may be noted that Sunanda's view does not much violate dramatic veracity. अपिनाम Jimūtaketu again suspects that something is pretty wrong. रक्तवत्त्वाभ्यां संत्रृतः enveloped in red garments. Now Śankhacūḍa enters on the scene and utters the following two verses. मुषितः deceived, ruined.

V. 6. अर्णवतटे गोकर्णं त्वरितं प्रणम्य इह तां भुजंगमवध्यभूमि प्राप्तः अस्मि, नखमुखवक्षंसं तं विद्याधरं आदाय गरुदान् गगनम् उत्पत्तिः ।

गोकर्ण is one of the twelve ज्योर्तिलिंगs तां that well-known. इह in this cemetery. We must perforce here understand that the stage itself forms a part of the cemetery or must conclude that it is left to the imagination of the audience well to think of it as a Śmasāna भुजङ्गमानां वध्यभूमि ( भुजङ्गम-भुजोपपदात् 'गच्छते: गमश्च ' इति सूत्रेण खच् प्रत्ययः, खित्वात् मुमागमः ) नखेन मुखेन च क्षतम् वक्षः यस्य ताहशम्: whose chest is torn off by nails and by the mouth i. e. by the beak. There is अनुप्राप्त. The metre is वसन्ततिलका.

निष्कारणं विनापि बान्धवः a disinterested relative or friend. The reading निष्कारणैकबान्धव is good where एक means the best. विपद् एव वारिनिधिः तस्मिन् जनस्य उद्धरणे पोतः a boat ( *pota* ) to rescue persons fallen in the sea of miseries 'यानपात्रे शिशौ पातः' - अमर. परस्य उपकारार्थं तृणीकृतः दत्तः च देहः येन who has not cared for his body in the cause of benevolence and who has given it for that purpose. ग्रांतिवचनम् a reply.

V. 7. अहित्राणाद् एका कीर्तिः मया न आसा, स्वामिनः श्लाघ्या अपि आशा न अचुषिता, अन्येन आत्मानं दत्वा रक्षितः शोच्यः हा धिक् कष्टम्, वचितः वचितः अस्मि ।

अहीनाम् त्राणात्. Śankhacūḍa is sorry that he was unable to save the serpents by his sacrifice of himself to Garuda. That would have got him eternal fame in the Nāga world. There is a reading एकाहम् meaning-for a day ( on which Śankhacūḍa was to

sacrifice himself). स्वामिनः of the king or lord i.e. Vāsuki, who had ordered him to sacrifice himself for the Nāgas. His fame as a martyr in the cause of the Nāgas would have ever been to his credit. श्राव्या praiseworthy. A king's order was inviolable which he failed to carry out. It was praiseworthy as it sought to protect more at the cost of one single individual. अन्येन by another i.e. by Jimūtavāhana. शोच्यः I am to be pitied, he says. वित्तः deceived. The repetition shows the poignancy. The metre is शालिनी. उपहास्यम् an object of ridicule.

V. 8. आदौ उत्पीडपृथ्वीम्, ततः अग्रे प्रविरलपतितस्थूलविन्दुम्, प्रावसु आपातशीर्णप्रसृतनुकणां, स्थलीषु कीटकीर्णम्, धातुपीठे दुलक्ष्याम्, घनतरु शिखरे गह्वरे स्थानस्थापाम् एतां रक्तधारां नियुणं अनुसरन् तार्क्ष्यं दिदृक्षुः (अहं) व्रजामि ।

उत्पीडेन पृथ्वीम् (पृथ्वे शब्दात् 'वोतो गुणवचनात्' इति ढीप्) thick or broad on account of the excessive spurt of blood. पृथ्वी and all other adjectives qualify रक्तधाराम्. In the beginning the line of blood was broad. ततः then. अग्रे ahead. प्रविरलं यथास्यात् तथा पतिताः स्थूलाः बिन्दवः यस्याः तार्क्षीम् (the line) which was marked by thick and big drops fallen in a scattered manner. The idea is that the broad line of blood later gave way to thick or big drops of blood. They were scattered. प्रावसु On rocks, stony land. आपातेन शीर्णाः अतः एव प्रसृताः तनवः कणाः यस्याः (later the line became thin and hence it had) a thin spray of small, tiny particles, which, however, had spread when they fell down and hence were shattered. These were the small particles. स्थलीषु on natural spots of ground. 'जानपदकुण्डगोणस्थलभाजनाग-इत्यादिना सूत्रेण स्थलशब्दात् अकृत्रिमार्थं ढीप्'. Otherwise the form would have been स्थूला. So कुण्डी-कुण्डा, गोणी-गोणा, भाजी-भाजा, नागी-नागा. The ई termination is अकृत्रिमार्थं. कीटैः कीर्णम्, spread, over or covered by small worms, insects. When blood fell, insects naturally gathered at these places. धातुपीठे धातु is any mineral or metallic ore; here it is a fluid mineral of red colour. Commentators take it as गैरिक i.e. red chalk or bitu-

men. The reading ( धातुभित्तौ is not bad where भित्ति is a शिलाखण्ड ). The reading धातुभित्ते is not good as we have to take स्थाने or some other word as understood. घनानि तशशिखराणि यस्य तादृशे. In the caverns or caves where the tree-tops were thick. There were dense thickly growing trees and the caverns were seen crowded with tree-tops. Hence there it became स्थानरूपाम्. स्थानं रूपं यस्याः ताम् (रक्तधारा) which became clotted in form, collected. There is a reading घनतशशिखरे स्थाननीलस्वरूपा which means having black form when collected on top of thick-leaved ( ghana ) trees. एतां seen here, before me. तास्यं Garuda. दिव्युः. [ दृश्यः सञ्चन्तात् ( desiderative ) उप्रत्ययः, न लोकाव्ययनिष्ठावर्लयं तृनाम्—इति षष्ठीनिषेधात् द्वितीया ]. निषुणम् ( adverb ) closely, exactly, minutely. अनुसरन् following. The trail of blood became difficult to follow in its later progress and hence he had to scan it very carefully. The metre is नामधारा. रुदितं वदने यस्य whose face showed weeping. आकुलीकरोति emburden, bewilders, troubles or pains my heart. सुषितोऽस्मि I am stolen ( of my crest jewel ). That is how Jimūtakteu understands Saṅkhacūḍa. He has uttered the word चूडामणि in reference to Jimūtavāhana. Hence Jimūtakeu's next speech. मांसलोभात् since some bird mistook the mani for flesh and carried it off. Compare विकमोर्वशीय where a gem called Sangamaniya is thus mistaken. अविध्वे oh you unwidowed one i.e. your husband is alive. It is used for emphasizing the fact that Jimūtavāhana is alive. This is after Kālidasa, who too in the Meghadūta says भर्तुमित्रं प्रियमविध्वे विद्धि मां अम्बुचाहम् ( 99 ). In modern days one may not like such a very tortuous way of expression where even in negation, only an inauspicious fact gets emphasized. ईश्वरी आकृति etc.—The idea is common to Sanskrit poets यत्राकृतिस्तत्र गुणवसन्ति ( सुभाषित ) or आकृतिमनुष्टहन्ति गुणाः ( Vb 2 ) noble appearances are indwelt by noble things; compare also विकमोर्वशीय तादृशा आकृतिविशेषाः चिरं दुःखभागिनः न भवन्ति Act IV. Which shows that good forms cannot suffer for long. This is said there by Sahajanya. दुःखातिभारात् on account of excessive pain. बाध्यैः उपरुद्धः कण्ठः यस्य whose throat was choked with tears.

V. 9. पुत्र, आत्मीयंसुदुःसंहं दुःखं मम आवेदय, येन मयि संकान्तम् एतत् ते सद्यं भविष्यति ।

पुत्र *Sankhacūḍa* is thus addressed through great kindness. मयि संकान्त transferred to me. The idea is that grief when told to others becomes less. Compare शाकुतल-IIIrd Act स्निग्धजनसंविभक्तं हि दुःखं सद्यवेदनं भवति. Compare विद्वशालभजिका (i) सुहृत्संचारितरहस्यं हि चेतः संविभक्तं चिन्ताभारमिव लघूभवति; or किरातार्जुनार्थम्—तुत्याद्विभागादिव तन्मनोभिर्दुःखा-तिभारोऽपि लघुः स मेने ॥ or प्रियदर्शिका III कस्य तावद् इमं वृत्तान्तं निवेद्य सद्यवेदनमिव दुःखं करिष्यामि, or पञ्चतन्त्र I. 372.

वैनतेय son of Vinatā, Garuda. अवसरं प्राप्तः whose time had come, who had come by his turn. शधिरस्य धारा तस्या: पद्धतिः the trail of the line of blood. पांशुभिः by particles of dust. दुर्लक्ष्यताम् a state of rare visibility. The idea is that it would be difficult for *Sankhacūḍa* to trail the line after some lapse of time as it would become less visible.

V. 10. केन अपि करुण विष्वेतसा विद्याधरेण आत्मानं गरुद्मते दत्वा मम प्राणाः संरक्षिताः ।

करुणया आविष्टं चेतः यस्य whose heart was overcome by pity. केन अपि विद्याधरेण *Sankhacūḍa* did not know Jimūta-vāhana's name even. The meter is अनुष्ठुभ्.

स्फुटम् Jimūtakētu thinks that *Sankhacūḍa* is deliberately evading a clear mention of Jimūtvāhana's name to spare him his pain. परेषाम् हिते व्यसनं यस्य whose habit it was to oblige others. ('अत इनिठनै'). सत्यीभूतं come true. दुर्निर्मितं The idle omen. विषधरः a serpent, पचदित्वात् अच्. विषं अंतरेण अंतरेण governs the accusative; Excepting poison. The hit on विष and विषधर is out of place here. हा अर्यपुत्र Malayavati is full of grief. गुरुजनस्य शुश्रूषायाः अभिज्ञः who fall well knew how to serve elders.

V 11. मम चरणयोः चूडामणि पातयता त्वया लोकान्तरगतेन अपि विनय-क्रमः न उज्जितः ।

पातयता making it fall. The idea is that Jimūta vāhana as it were took special care to let it fall at the feet of his father. Hence the casual. अन्यः लोकः तं गतेन who had gone to the other world. (मयूरव्यसकादित्वात् तत्पुरुषः). विनयकम्: the course of good conduct. The idea is that younger folk while going out and coming back have to observe certain formalities like that of *abhvandana*. Jimūtavāhana was observing this while alive. So his father says that the hero observed this even when he had gone the other world. The metre is अनुष्टुभ्.

एतावत् एव एतावन्मात्रं, एतावन्मात्रं दर्शनं यस्य सः who could be seen thus far (i. e. by his *cūḍāmanī*) only. The father says that the crest-jewel is the only part that was left of him for them to see then.

V. 12. भक्त्या अवनौ सुदूरम् अवनप्रमौले. शश्वत् मदीयौ चरणौ प्रणमतः अयं हि तव चूडामणिः निकषणैः मसृणः अपि मे हृदयं कथं तु गाढं विदारयति ।

अवनप्रमौलिः यस्य whose head has been lowered (in satisfaction). निकषणैः by friction. मसृणः soft. अपि shows *Virodha*. विदारयति tears asunder. A soft thing rending things asunder is unheard of. The *Virodha* is removed by saying that the crest-jewel was 'masīna' while he was alive, but now that he is dead, the some *mani* tears his heart by a deep gash (*gṛham*). There is what is called *vibhāvanā alankāra* also because there is a certain result without a corresponding precedent cause. The metre is वसन्ततिलका.

साक्षम् in tears. देवि..... The idea is that they would commit suicide. आर्यपुत्रस्य चिह्नम् the symbol of the husband. When women committed Sati, they burnt with them some part of the husband's body or a memento, if he was already dead and his body could not be secured ज्वलनं fire, तस्मिन् प्रवेशः The *jvalana-praveśa* here is meant for the removal of her torment at her separation from her husband. पतिः एव त्रतं यस्याः who is fully devoted to her husband; a faithful wife. प्रतिपात्यते to be waiting. She asks—for whom

exactly were they waiting then. आहिताः अग्नयः येन who has kept the fires. ('वाहित्याग्न्यादिषु' इति पूर्वनिपातः). The form is also अग्न्याहित. The three fires are गार्हपत्य, दक्षिण and आहवनीय. Compare मनु II. 231. Even in the Vānaprastha, the present stage of Jimūtakteu fire had to be maintained (Manu IV.4) and an āhitāgni is to be cremated with the sacrificial fire. संस्कार : The funeral rites. The आश्वलायन says : 'अथ एतां दिशं अग्नीन् नयन्ति यज्ञपात्राणि च' or again 'प्रैव्यति युगपद् अग्नीन् प्रज्वालयत'. Manu too says : आहिताग्निर्यथान्यायं दग्धव्याप्तिभिरग्निभिः । अनाहिताग्निरेकेन लौकिके नापरो जनः ॥ अविनहोत्रशरणात् from the place of the agnihotra. 'शरणं गृहरक्षित्रो'—अमर. अग्नीन् The three fires. उद्दीपयामः: burn ourselves. विद्याधरकुलम् Because all i.e. Jimūtavāhana, his parents and Malayavati, too, would now die ! तदेवं तावत् shows that Saṅkhcūḍa has a new idea which he wants to convey to the family. अनिश्चित without determining. विलसितानि sport, ways of fate. अनुसरामः: We would follow the trail. He wants them to go along with him. दुर्लभम् etc. This shows that Malayavati was fully dispairing as to the final result. She was just recently married and this end of her husband was a very unfortunnte one for her. So she calls herself मन्दभग्न्या. One having hard or poor luck ! भारती words, speech. न वितथा अवितथा true, not false. सार्वनाम् Because an āhitāgni wher-ever he goes must take the fires with him for fear of their *Vilopa*.

V. 13. रुधिराद्र्वचञ्चुकषणैः अद्रेः शिलाः द्रोणीः इव कुर्वाणः स्वनयनज्योतिः—  
शिखासञ्चयैः प्लुषेषान्तवनान्तरः मज्जद्रक्कठोरधोरनखरप्रान्तावगाढावनिः अयं पञ्चा-  
रिषुः मलयस्य शृङ्गामे दूरात् दृश्यते ।

रुधिरेण आर्द्धायाः चञ्चवाः कषणैः by friction of his beak that was moist with blood. अद्रेः of the mountain, Malaya. द्रोणीः large basins. The idea is that such very big recesses got formed by the strokes of his beak. They were as big as these stony water basins. There is a reading तटी, which means 'slopes.' नवाः would mean "of a new type or kind." द्रोणी may also mean 'like a ship'. स्वनयनयोः ज्योतिः शिखानां सञ्चयैः The

idea is that flames of fire went forth from his eyes. प्लुङ् उपान्ते वनान्तरं येन. वनान्तरं may mean the middle part of the forest ( कनस्य अन्तरं ), or the forest nearly. प्लुङ् burnt. मज्जतां वज्रवत् कठोराणां घोराणां च नखराणां प्रान्तैः अवगाढा अवनिः येन. नखर nail. 'नखोऽन्नी नखरोऽन्नियाम्'—अमर. By whom the earth was dug up by the ends or extremities of the hard and terrible nails (*nakharu*); these nails were as adamant and Garuḍa had pierced his victim's body by these nails. There is a reading सज्जत् for मज्जत् which means 'clinging to'. The metre is शा. वि.

पुरः पतितः नायकः यस्य before whom lay the hero. भुजङ्गपतीन् lordly *i. e.* big serpents. महासत्त्वः One of great strength *i. e.*, imerturbability. सत्त्व is said to be ( चित्तस्थाविकृतिः सत्त्वं विकृते कारणे सति-भावप्रकाश ) the imperturbability of the mind even when there is cause for such perturbation. Garuḍa is distinctly amazed at the cool behaviour of his victim. He was not only not pained, but was even showing joy.

V. 14. अधिकपीयमानसविरस्य अपि धैर्योदये: ग्लानिः न अस्ति, मांसोत्कर्त नजाः रुजः अपि वहतः प्रीत्याः मुखं प्रसन्नम्, यत् गात्रं न विलुप्तं तत्र एषः पुलकः स्फुटः लक्ष्यते, अस्य दृष्टिः अपकारिणि अपि मयि उपकारिणि इव निपतति ।

अधिकं पीयमानं रुधिरं यस्य whose blood is being drunk excessively. धैर्यस्य उदधिः, तस्य yet who is an ocean of firmness. ग्लानिः—रत्यायासकलाभ्यासाद् ग्लानिर्निष्पाणतेव या । तस्यां दैवर्ण्य—कम्पानुत्साहकार्यादयो मताः ॥ मांसस्य उत्कर्तनं ( cutting ) तस्मात् जायन्ते इति which arise from the cutting of his flesh. रुजः goes with वहतः who is suffering pain and yet (*api*) shows a pleased face! विलुप्तं disappeared ( through being eaten up ). पुलकः horripilation. Garuḍa is wonderstruck he sees that the parts of the hero's body which were so far intact showed only thrill ( and no fear or pain )! His eyes too were fixed on Garuḍa as on any benefactor and not on one who is an enemy! the metre is शा. वि.

कृतूहलम् Curiosity. The curiosity is justified as the conduct of the hero even in experiencing the

calamity is superhuman. धैर्यश्चतिः । Firm attitude:—चापलेनानुपहता सर्वार्थेष्वविकल्पना । स्वाभाविकी चित्तश्चतिः धैर्यमित्यभिधीयते ॥ उपरतः stopped.

V. 15. शिरामुखैः रक्तं स्थन्दन्ते एव, मम देहे अथापि मांसम् अस्ति तव इह त्रुमि न पश्यामि, गरुदम् त्वं भक्षणात् किं विरतः ।

शिरामुखैः from the ends or openings of the veins. 'नाडी तु धमनिः शिरा'—अमर. स्थन्दते flows, is still flowing. The blood has not stopped. मांसं flesh; flesh too is not exhausted; Garuḍa is not yet satisfied. 'Then why do you, Oh Garudaman, stop eating?' is a question of the hero. This verse is quoted as an example of औदार्य and धीरोदात् hero in the दशरूप and that of दयावीर in साहित्यदर्पण. The रस here is दयावीर, शंखचूड़ is the आलम्बन, his mother's distress is the उदीपनम् and telling Garuḍa to eat the remaining flesh etc. is the अनुभाव whereas धैर्य, हर्ष and others are the संचारी भाव. the साहित्यदर्पण defines वीररस thus :—

उत्तमप्रकृतिवीर्व उत्साहस्थायिभावकः ।  
महेन्द्रदेवतो हेमवर्णोऽयं समुदाहृतः ॥  
आलम्बनविभावास्तु विजेतव्यादयो मताः ।  
विजेतव्यादिचेष्टायात्स्योदीपनरूपिणः ॥  
सज्जारिणस्तु धृतिमतिगर्वस्मृतितर्करोमाङ्गाः ।  
स च दानधर्मयुद्देश्यया च समन्वितश्चतुर्धा स्यात् ॥

The दशरूप describes औदार्य as :

प्रियोक्त्यार्जीवितादानमौदार्यं सदुपग्रहः ।

This औदार्य is a सात्त्विक गुण. Also see under II. 5 ( दशरूप ). The metre is उपजाति.

ऊर्जितम् Noble. Cf. ऊर्जिताश्रयं वचः Ki. 2. 1. “ ऊर्जस्तु कीर्तिको त्साहबलेषु प्राणनेऽपि च ”—मेदिनी. अभिधत्ते speaks.

V. 16. मया तव हृदयात् शोणितं चञ्चवा आवर्जितं, त्वया च अनेन धैर्येण मे हृदयम् एव हृतम् ।

शोणितं Blood. 'रुधिरेऽस्मग्—लोहितास्त्रक्षतज शोणितम्'—अमर. आवर्जितम् taken, drunk. हृतम् captured. The pun on the word हृदय is apparent. Garuḍa took away blood

from his heart, but Garuḍa's heart was attracted by Jimūtavāhana. The reading अनेन etc. contains नः. Why should Garuḍa use the singular, in that case in the first line and plural in नः in the second line? Hence it may be rejected. The metre is अनुष्ठ्रुत्

कृधाकुल distressed by hunger. [V.1. कुदुपतसः means—severely troubled by hunger.] श्रवणयोग्यः you do not deserve to hear. The idea is that he should go on eating and listen to nobody. साहसं Violence. 'साहसं तु दमे दुष्करकर्मणि । अविमृश्य कृतौ धाष्व्यें'—हैमः. विफलीकृतः The hero feels that he will not achieve his end of परोपकार and hence his disappointment अस्थाने at an improper place. आन्तिः mistake, dilusion. The confusion, says Śaṅkhadeśa, is wrong and shows how it is so in the next verse.

V. 17. वक्षसि स्वास्तिकलक्ष्म आस्ताम्, तनौ कञ्चुकः न आलोक्यते, जल्पतः एव मे द्वे जिह्वे त्वया अपि नाम न गणिते, तीव्रविषाग्निधूमपटलव्याजिहरत्नाविषः दुःसहशोकफूलकृतमरुतस्फीताः एताः तिसः फणाः न पश्यसि ।

स्वस्तिकस्य लक्ष्म लक्ष्म a sign. 'चिह्नं लक्ष्म च लक्षणम्'—अमर. आस्तां let it be left apart. The idea is the Garuḍa is probably unaware of the Swastika mark due to the cover of clothing! But this too is improper, as Garuḍa has already directed his beak. at his chest. कञ्चुकः Slough. 'कञ्चुको वारवाणे खात् निमोक्तिःपि च'—मेदिनी. The skin of a serpent. Cf. 'भोगिनः कञ्चुकाविष्यः' पञ्चतन्त्र I. 65. द्वे जिह्वे two tongues. The student already knows how the serpents have two tongues तीव्रः यः विषाग्निः (विषम् एव अग्निः) तस्य धूमपटलेन व्याजिह्वाः रत्नानां तिष्यः यासाम्. The brilliance of whose jewels was darkened (Vyājihma) by the screen of smoke from the dread fire of poison. The serpents have poison, as is well-known. Regarding gems the famous Sanskrit verse करीन्द्रजामूर्तवरीशाङ्कमत्स्य—अहि-शुक्त्युद्ववेणुजानि । मुक्ताफलानि प्रथितानि लोके तेषां हि शुक्त्युद्ववेव भूरि ॥ quoted by Mallinātha on Kumārasambhava I. 6. दुःसहः यः शोकः तेन फूलते, तस्य मरुता स्फीताः inflated by the air due to the hissing sound arising from the unbearable pain. Garuḍa has

confused Vidyādhara with the serpents. Therefore Śankhacūḍa tells him how the two differ. The Vidyādhara have the Swastika mark. The serpents have a slough. Jimūtavāhana has the mark which is now invisible ; but he has no skin of a serpent. A serpent has two tongues and three hoods which Jimūtavāhana does not possess ! Some take the Swastika mark too as belonging to serpents (i.e. the figure 10 on their hoods), when the second half नालोक्यते etc. would be a question. But the explanation is against the known evidence of the Brhatkathā where the Swastika mark is referred to Jimūtavāhana. शिवराम says the word नाम is used in a sense of कृत्स्ना here. In place of फूल्कृत (4th line) we get a variant शूल्कृत which would mean a 'Śūt' sound i.e. the same as Phūṭkṛta. The meter is शा. वि. There is a काङ्. काङ् is a form of वक्रोक्ति. अन्यस्यान्यर्थकं वाक्यं अन्यथा योजयेद्यदि । अन्यः श्लेषण काङ्वा वा सा वक्रोक्तिः ततः द्विधा ॥ ” There is समुच्चय of the various means to do away with the doubt of Garuḍa.

फणान् वीक्ष्य This shows that Garuḍa now recognises that Śankhacūḍa is a serpent. व्यापादितः killed.

V. 18. मेरौ, मन्दरकन्दरासु, हिमवत्सानौ, महेन्द्राचले, कैलासस्य शिलातलेषु, मल्यप्राभारेषु अपि, तेषु तेषु उद्देशेषु अपि. लोकालोकविचारिचारणगैः उद्दीयमानं यस्य तत् यशः मया बहुशः श्रुतम् ।

Meru and Himavat are varṣaparvatas, whereas Mahendra and Malaya are kula-parvatas : हिमवान् हेमकूटश्च निषधो मेरुरेव च । चैत्रः कर्णी शृचङ्गी च सप्तसौते वर्षपर्वताः ॥ महेन्द्रो मल्यः सद्यः शुक्रिमान्तर्क्षपर्वतः । विष्णुश्च पारियात्रश्च सप्तसौते कुलपर्वताः । मन्दरः name of a mountain. (It was used by Gods and demons as a churning stick when they churned the ocean for nectar). मन्दरस्य कन्दराः caverns of the Mandara mountain. कैलासः It is a peak of the Himalayas, here counted as a separate mountain. It is the residence of Śiva and Kubera. लोकालोकः is a mythical mountain that encircles the earth and is situated beyond the sea of fresh water which surrounds the last of the seven continents. Beyond Lokāloka

there is complete darkness and to this side of it there is light. It thus divides the visible world from the regions of darkness.

प्रकाशश्चाप्रकाशश्च लोकालोक इवायलः ( खु. I. 68 ). See Dr. Bhandarkar on *Malatimādhava*, Act X. It is also called चक्रवालर्पवतः—लोकालोकश्चक्रवालं लोकान्तादिः पराचलः—वैजयन्ती. Mahendra is probably the Eastern Ghats. मलयस्य प्राभारदेशाः प्राभार heights. 'प्राभार उत्कर्षं परमागे पर्वतप्रभागे च.' The topmost regions, summits, tops. उद्देशेषु in those regions. लोकालोके विचारिणः ये चारणाः तेषां गणैः by hosts of the Cāraṇas who roam about on the Lokāloka mountain; चारण bards or अमर.—wandering singers. Thus Garuḍa had heard Jimūtavāhana's fame being referred to at all possible places under the sun. उद्दीयमानं being sung loudly. The metre is शा. वि. There is विशेषालंकार here since the same thing is described at several places.

अहः एव पङ्कः तस्मिन् निमग्नः submerged in the mud of sin. उद्विग्न ( आविग्न variant ) dejected.

V. 19. मदीयम् इदं शरीरं स्वशरीरेण ताक्ष्यात् परिरक्षता भवता मां पाताल-  
तलात् अपि तलं नेतुं युक्तम् ।

पातालतल is a very low region. Śāṅkhacūḍa says that he is already in the lower world. 'अधोभुवनपातालं बलिसद्वरसातलम्'—अमर. He is being taken still lower. तलम् a lower region. The whole verse is a काङ्, thus asking a question and meaning that it was not very proper for Garuḍa to do so. He was an अकारण बन्धु and hence he should have taken him to a higher world. तल is taken to mean नरक here. तलम् अधस्तनं नरकास्यं, नरकस्य सर्वस्य अधः वर्तमानत्वात्—शिवराम. The metre is आर्या.

करुणया आर्द्धं चेतः यस्य whose mind is kind with pity. ('अत्वसन्तस्य'—इति दीर्घः). मम प्रासः मद्रासः तस्य गोचरं पतितस्य fallen in the range of my mouthful i. e. eating or devouring. The reading आस्यगोचर etc. is good. आस्य mouth. उपनीतः taken. Garuḍa now realizes the

Sacrifice and hence the greatness of Jimūtavāhana. अप्रशस्तं कृत्यं अकृत्यम् A bad deed. अ indicates negatively several senses :—

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तत्साहश्यम् अभावः च तदन्यत्वं तदत्यता । अप्राशस्त्यं विरोधः च नजर्याः पट प्रकीर्तिताः ॥ The example of each sense is :— (१) अब्राह्मण, अनिष्टः; (२) अज्ञान, अकोध, अनंग; (३) अपट; (४) अनुदरा; (५) अकाल, अकार्य; (६) अनीति, असित etc.

बोधिसत्त्व see note in the first Act. The word एव shows that it is used as an upamāna in a rūpaka. बोधिः सत्त्वं यस्य who has a nature for pure knowledge. Garuḍa uses an upamāna only. Hence our view that the drama is perfectly Hindu in its outlook is justified. महापातकस्य of this great sin. Killing Jimūtakētu was not a Mahāpātaka of the recognised category of the five Mahāpātakas; it is an उपपातक at most; but even killing is a sin; hence an exaggeration of this sin to a Mahāpātaka. प्रायश्चित्तम् expiation. Manu defines प्रायश्चित्त thus : प्रायो नाम तपः प्रोक्तं चित्तं निश्चय उच्यते । तपोनिश्चयसंयोगात् प्रायश्चित्तम् इति ईर्यते ॥ It is Garuḍa's view that he deserves the punishment of agnipraveśa. आसादयामि get. Where shall I get fire? अभिवर्तते are turning in this direction. प्रतिपालयामि wait. संसंग्रहम् in agitation. धारय माम् support me. ईश्वरी अवस्था यस्य I who am in this condition. जद्याताम् may give up life. The hero does not want that his parents should see him in this condition and hence being shocked, end their life. उत्तरीयं an upper garment.

V. 20. अयम् आत्मीयः, अयं परः, इति सत्यं कृपायाम् क्रमः क्रुतः खलु, बहवः रक्ष्याः किम् एकः ( रक्ष्यः ) इति ते चिन्ता कथम् न जाता, येन तार्क्ष्यात् अहि त्रातुं स्वजीवितपरित्यागं कुर्वता त्वया आत्मा पितरौ वधः इति एतत् कुलं निःशेषं हतम् ।

आत्मीयः one's own. परः another. Compare अयम् निजः परो वेति गणना लघुचेतसाम् । उदारत्वरितानां तु वसुधैव कुटुम्बकम् ॥ ( हितोपदेशे, मित्रलाभे ). क्रमः order. The idea is that mercy is absolute, not relative. It is not dependent on any external circumstances. बहवः many. Here his

parents and wife were entitled to an equal consideration with Śankhacūḍa. It was one person whom he was trying to save, but thereby he was exterminating a family or at least three other individuals, and, if he also was counted, in all four.

The first line may also adduce additional ground against Jimūtavāhana's making another person receive more mercy than his own people. ( Cf. खु II. 47 अल्पस्यहेतोर्बद्धुहातुमिच्छन् विचारमृदः प्रतिभासि मे त्वम् and 48 too ). It may be noted that the argument based on number of people saved, even if statistically overwhelming, fails to take into account the high moral value of the sacrifice. तार्यात् the ablative is according to 'भीतार्यानां भय हेतुः'. आत्मा your own body. माता च पिता च पितरौ parents (एकशेष). वधूः The newly married wife. कुलम् may mean चक्रवर्तिकुलम् as the stanza is addressed by his father. The metre is शा. वि.

जाते Oh dear daughter ! न विरताः अविरताः, तादशाः अश्रूणाम् धाराः ताभिः whose tears have not stopped, who is incessantly weeping. विज्वालः flameless. हा पुत्र etc. Garuḍa comes to hear these words and hence in the next sentence says that he must clearly be his father. कृतम् done with it; enough, no more of it ; away with it. Garuḍa now does not want this family's fire, since he has already slaughtered one of them. पर्याकुलः worried, anxious. तटस्थः on the shore, standing on the shore.

21. उत्पातवातप्रसरपटुतरैः स्वैः एव पक्षवातैः धुक्षिते, त्रिलोकीप्रसन्नरसल-सत्कालजिह्वाप्रकल्पैः सर्पदिः ज्वालाभङ्गैः सप्त समुद्रान् सर्पिष्कणम् इव कवलीकर्तुम् ईशो, कल्पावसानज्वलनभयकरे अस्मिन् वाडवास्त्रौ पतामि ।

उत्पाते ये वाताः तेषां प्रसरः तस्मात् पटुतरैः which exceeded in violence the winds at the time of Pralaya or universal destruction. दक्षवातैः caused by the winds set in notion by his wings. Garuda feels he is strong enough to start such violent winds. धुक्षिते: enkindled, excited. त्रियाणां लोकानां समाहारः त्रिलोकी तस्याः प्रसन्ने यः रसः तेन लसन्ती या कालस्य जिह्वा तस्याः अग्रं तस्माद् ईषद् न्यूनैः ( कल्प=ईषन्यून ) कल्प-ईषद्

असमासां कल्पदंशदेशीयरः । इति कल्पप् प्रत्ययः slightly less i. e. almost alike. काल god of death, the eternal time ! प्रसन् devouring. रसः desire. लसन्ति dancing, glittering. ज्वालाः भङ्गाः इव तैः Wave-like flames. सप्तसमुद्रान्—For the traditional list of seven seas compare विष्णुपुराण—एते

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द्वीपाः समुद्रैस्तु सप्त सप्तभारात्राताः । लवेण्णुमुरासपिर्पदिदुग्घजलैः समम् ॥ सपिषः कणम् 'घृतमाज्यं हविः सर्पिः'—अमर. कवलीकुरुम् to devour. ईशो (This is vocative singular) which is capable of. कल्पस्य अवसाने यः ज्वलनः तद्रुत् भयकरे as dreadful as the fire raging at the end of a *Kalpa*. वाडवानौ The Vādava or submarine fire. वडवायां भवः वाडवः, वाडवः च असौ अग्निः च. The submarine fire was produced by Aurva to destroy the Kārttaviryas. He had however to throw it later into the sea. It is presumed to have the head of a mare (वडवा). Read under और्व in Apte's dictionary. The reading सप्तहस्तैः तृणमिव means : able to devour the seas as if they were mere straws with its spreading seven hands. सप्तहस्तैः is Agni which is always so described (then take ज्वलाभङ्गः to mean -characterised by the wavelike flames). Another reading सप्तसप्तैः पदमिव...समुद्रे means-flames which while spreading in the sea are capable of enveloping the place of the sun. सप्तसप्तैः sun, one having seven (*sapta*) horses (*sapti*) to his chariot. The metre is ऋथरा. There is अनुप्राप्त, उपमा and भयानक रस. Some find असम्बन्धे सम्बन्धरूपतिशयोक्ति mixed with वाच्योत्त्रेक्षाः.

अलं away with. अध्यवसाय determination. प्रतीकारः remedy. पाप्मन् sin, offence, crime ध्रियते lives. कृताञ्जलिना with folded hands. Garuda by kneeling and saluting accepts pupilage of the hero. Compare रघुवंश V. 21 उपस्थितं प्राञ्जलिना विनीतेन गरुद्मता । अक्षतं शरीरं यस्य with an uninjured body, hale and hearty. With the *uttariya* and the sitting position of Jimūtavāhana, it is likely for the mother to feel that he is all right. वाग् एव वाद्मात्रं तेन by even so much as a word. संभाविता honoured उपेक्षित Malayavati is so selfless that she says Jimūtavāhana should have lived at least to regard his parents. परस्य आत्मना

रक्षितः जीवः यस्य आत्मन् body. विष्णु dead. मरणं अतिगच्छति इति that surpasses even (the pain of) death. वृशंसः a wicked person. 'वृशंसो धातुकः कूरुः पापः'—अमर. समीक्ष्य करोति इति समीक्ष्यकारी, न समीक्ष्यकारी असमीक्ष्यकारी तस्य भावः तथा doing things without considering right or wrong. विजृम्भितम् fruit, result. वीजयन fanning. आदौ प्रत्युत्थितः पश्चात् उपविष्टः got up and seated. प्रेक्षमाणानाम् अस्माकम् a genitive absolute, 'षष्ठी चानादरे' इत्यनेन षष्ठी— कृतान्तहतकेन—'कुत्सनानि कुत्सनैः' इति अनेन समाप्तः, अतः उव कुत्सितस्य कृतान्तस्य, प्रथमानिर्दिष्टतया पूर्वं निपातः । अपहियसे being carried away. वरम् better. Śivarāma says it can be an adjective of मुखम् in which case वरम् = beautiful, handsome. The mother-in-law, finding that her son's end is near, wants her daughter-in-law to have a last good look at her husband and if possible to attend to him in his last moments. विघ्नः danger. There is a reading सौभाग्यवती भव which is interesting for history. If it is the original reading then this āśīrvacana is at least as old as the Nāgānandam : 'Retain the auspicious state of wifehood.' सौभाग्यवती is a married woman whose husband is alive, a married, unwidowed woman. This is the usual blessing given to a married lady.

V. 22. विलुप्तशेषाङ्गतया निराश्रयत्वात् इव कण्ठदेशं प्रयातान् प्राणान् वहन्तं तनयं निरीक्ष्य पापः कर्थं शतधा न ब्रजामि ।

विलुप्तानि शेषाणि अङ्गानि यस्य तस्य भावः तथा on account of the condition of having lost all the remaining limbs of the body. नास्ति आश्रयः येषां तेषां भावः तद्देतुना on account of the absence of any other resort or place of refuge. The idea is that the prāṇas or vital breaths have lost their place of residence and hence have reached the throat. प्राण always in the plural. They are stated to be five. प्राण, अपान, व्यान, उदान and समान. हृदि प्राणो गुदेऽपानः समानो नाभिसंस्थितः । उदानः कण्ठदेशस्यो व्यानः संवशरीरणः ॥ Their names are also differently mentioned as " केचित्तु नागकूर्मकृकलदेवदत्तचनक्याख्याः पश्चान्ये वायवः सन्ति इति वदन्ति "—वेदान्तसार. प्राणान् वहन्तम् carrying or bearing the vital airs at the throat ) i. e. about to die. शतधा in a hundred ways, into a hundred pieces. The

father thinks that seeing this particularly difficult condition of his son, he should have been torn into a hundred pieces ! The metre is उपजाति.

अतिदुष्करकारिणी is a variant which means very hard-hearted. परामृशन्ति touching. आभरणानां कृतशोभं which made even the ornaments more beautiful. The idea is very common to Kālidāsa. Compare विक्रमोर्वशीयम्. See quotation given in notes before. एतदवस्थं reduced to this plight. परमार्थतः In truth. Jimūtavāhana means to say that his body is the same as it was formerly. He goes on to describe it.

V. 23. अस्मिन् सदा बीभत्सदर्शनं, त्वचा आवृते, शरीरनाम्नि, मेदोऽस्थिमांसमज्जासृक्संघाते का शोभा ।

बीभत्सं दर्शनं यस्य whose sight is loathsome ( बध् स्वार्थे सन्) disgusting, abhorrent or hideous. त्वचा by the skin ( त्वच् istrumental singular). आवृते covered. शरीरम् इति नाम यस्य which is termed as the body. The body is composed of the seven elements called Saptadhatūs out of which five are mentioned here. The traditional seven are : रसासृष्मांसमेदोऽस्थिमज्जाशुक्राणि धात्रः ( sometimes they are ten with केश, त्वच् and स्नायु. ) They are the primary fluids or juices. Śivरामा quotes : यदिनामाय कायस्य यदन्तस्तद्विर्भवेत् । दण्डमादाय लोकोऽयं शुतः काकांश्च वारयेत् ॥ मांसं मेदो रुधिरं रोमं नखं देहतो विनैककम् । बीभत्सं संघाते रमणीयमहो विमोहमाहात्म्यम् ॥ Bhartṛhari has already said in his Vairāgya Śataka अहो नियं रूपं कविजनविशेषैः गुरु कृतम् ॥ The metre is अनुष्टुभ्.

नरकः एव अनलः तस्य ज्वालाभिः अबलीढं enveloped by the flames of fire in the form of hell. एनसः from this sin ( एनस् ). ‘पापं किल्बिषकत्मषम् । कल्पं वृजिन—एनोऽघम् ’—अमर. प्रतिष्क्ष an adversary or enemy. Here used metaphorically in the sense of expiation. It may be noticed that Jimūtavāhana takes his father's permission even to advise Garuḍa.

V. 24. प्राणाभिधातात् नित्यं प्रतिविरम, प्रावृत्तस्य अनुतापं कुरु, सर्वसत्त्वेषु अभीतिं दिशन् यत्नात् पुण्यप्रवाहं समुपचिनु, येन प्राणिहिंसासमुत्थं परिणतम् एनः अन्नं मम इदस्य अन्तः दुर्गांधे वारिपूरे किंसं लवणपलम् इव न फलति ।

प्राणानाम् अभिघातात् from the destruction of or attack on creatures. प्रतिविरम stop. [Śivarāma takes it to mean प्रतीं विरम as अनुष्टान and त्याग are opposed to each other. In हिंसानुष्टान one first desires to kill, then takes his weapons, then kills. In त्याग he first of all gives up हिंसा, does not take weapons or give them up and lastly he does not kill. Thus हिंसानुष्टान and हिंसात्याग being opposed to each other. Śivarāma understands प्रतिविरम as प्रतीं विरम which is far-fetched.]. प्राकृत actions formerly done. अनुतापं repentance. अभीति safety, freedom from fear. पुण्यप्रवाह a stream of good religious merit. अत्र in this stream. प्राणिनां हिंसायाम् समुत्तिष्ठति इति that arises from injury to creatures. 'एनः पापापराधयोः'—मेर्दनी. परिणतं ripening, maturing, fully developing. The idea is that any sin once committed must, according to the law of cause and effect, ripen into its evil fruit. Jīmūtavāhana says that this would not happen provided he does as he is told; it would be like a small quantity of salt in the fathomless sea and hence ineffective in producing the evil result. There is a reading: परिमितप्राणिहिंसात्तम् (परिमितानां प्राणिनां हिंसया आत्तम्) arising from the injury to a limited number of creatures. दुर्गाधं deep, fathomless. वारिपूरे a flood of water. V.l. दुर्गाधापारवारे: (दुर्गाधं अपारं च वारि) In water which is deep and boundless. This would qualify हृदस्य. लवणस्य पलम् (पलं कर्षचतुष्यम्) a small measure of salt. क्षिस्म thrown. Garuḍa is thus told here to stop killing, to entertain repentance of his past evil deeds and thus to collect (समुपचित्तु) all merit. The first would stop all क्रियमाण कर्म, the second would remove the effects of संचितकर्म and the third remedy the evil effect of प्रारब्धकर्म by counter-balancing it. Thus the Law of Karman would be circumvented. This is a Hindu theory again. हृद is a deep pool. 'तत्रागाधजले हृदः'—अमर. It is useful for the students to know that this verse which treats of the teaching of ahimsā need not be considered to inculcate a teaching which is necessarily a Buddhist doctrine. The student may note that it (ahimsā—) has permeated in Hindu teachings since a very old

time. The *Rgveda* ( VIII. 19.5 VIII. 24.20 ) already speaks of a devout offering of praise or fuelstick or cooked food being as good as a more solemn animal sacrifice (also vide VI. 16. 47). The *Śatapatha Brāhmaṇa* (XI 6.1.3.) talks of the view that a killer of animal is killed by the same in his next birth. The *Chāndogya* III. 17 speaks of the doctrine of *ahimsā* which later on appears in the *Bhagavadgītā*. (Also VIII. 14 :—अहिंसन्स्वभूतन्यन्यत्र तीर्थ्यः etc.) The metaphysical doctrine of the pervasion of the supreme Deity in the whole universe, the idea of the defilement caused by flesh-eating, the abundance of food later in the *Bhārata* where Aryans spread the doctrine of *Karman*—all tended to strengthen this teaching of *Ahimsā*. Pythagoras was supposed to have borrowed this view from India and Herodotus has already referred to the existence of *ahimsā* in India. In the *Anagandha Sutta* the Buddha said that man worsens by bad deeds and not by flesh-eating ! The student therefore should beware of the spread of unhistorical untruths. The Jains and later the Buddhas clearly borrowed this doctrine from the Aryan religion. It is therefore incorrect to say that the propagation of *ahimsā* is a peculiarity of the Bauddhas and was essentially a Buddha doctrine. The metre is *क्षण्डरा*.

V. 25. अज्ञाननिद्राशयितः भवता प्रतिबोधितः एषः अहम् अद्यप्रसृति सर्व-प्राणिवधात् विरतः ।

अज्ञानं एव निद्रा तया शयितः sleeping or forgetful on account of the sleep of ignorance. प्रतिबोधितः enlightened, awakened. विरतः stopped ( √ विरम् ). एष, अद्यप्रसृति and विरतः shows how immediately Garuḍa gave up killing then and there. Tois refers to the प्राकृतानुताप. The metre is अनुष्ठम्.

V 26. क्वचित् पुलिनविपुलैः भोगनिवृहैः द्वीपाकारः, क्वचित् अपि कृतावर्त-प्रान्तिः, क्वचित् अपि च कूलात् कूलं वज्रं सेतुप्रतिसमः, नागानां समाजः महोदन्वति सुखं विहरतु ।

नागानाम् समाजः shows how the title Nāgānanda is significant. Garuda takes away all fear of the Nāgās by his assurance and wants them to go about freely. महान् उदन्वान् तस्मिन् ( उदन्वान् उदधौ च इति तनेन निपातः ). In the great ocean. 'उदन्वान् उदधिः सिधुः सरस्वान् सागरः अर्पतः' — अमर. क्वचित् — क्वचित् in some and in other places. पुलिनवत् विपुलैः as expansive as the alluvial banks. 'तोयोत्थितं ततुलिनं सैकतं सिकतामयम् ' — अमर. A पुलिन is an alluvial bank while a सैकत is a sandy bank strictly saying. भोगानां निवैः by the collection of their hoods ( भोग ). 'भोगः सुनेत्रस्यादिमृतावहेश्च फणकाययोः ' — अमर. The idea is that by their collection of hoods let the serpents form a dvipa or an island. 'द्वीपेऽत्रियामन्तरीपं यदन्त वारिणस्तटम् ' — अमर. ( द्विधा गता आपः अत्र द्वीपम् ). द्वीपस्य आकारः यस्य The Samāja who would have the form of an island. वलयितं शरीरं येन The Samāja which has its body coiled. कृता आवर्तस्य भ्रान्तिः येन which Samāja created an illusion of an eddy. 'स्यादावतो अम्भसां अमः ' — अमर. कूलं the bank. सेतुः a bridge. 'सेतुः आलौ त्रियां पुमान् ' — अमर. सेतुः प्रतिसमः यस्य like a Sētu. समाजः a collection, assemblage. सुखम् happily. Garuda gives them *abhi*ti by saying that they may happily go about unfettered. They may collect together and look like sandy banks; they may coil their bodies making for an appearance of whirlpools and they may pass from one place on the shore to another place on the opposite shore creating an illusion of a bridge. The metre is शिखरणी.

V. 27. स्तान् आपादलम्बान् घनतिमिरनिभान् केशपाशान् वहन्त्यः, प्रथम-रविकरस्पर्शतामैः सिन्दोरेण इव दिग्धैः कपोलैः आयासिताङ्गयः अपि अवगणितरूजः, उरगयुवतयः अस्मिन् चन्दनानां कानने एतां तव एव कीर्ति रागात् गायन्तु ।

The poet now describes the sport which the Nāga ladies might freely enjoy. स्तान् let loose ( छंस् ) पादपर्यन्तं लम्बते इति तान् which flow or reach down to the feet. घनं यत् तिमिरं तत्सद्वशान् which resembled the thick darkness. Hair are black and they are compared to pitchy darkness. ( The समास is नित्य being अखण्दविप्रह ). प्रशस्तान् केशान् केशपाशान् ( पाशः पक्षश्च हस्तश्च कलापार्थाः कचात् परे — अमर.

When the words पाश, पक्ष, हस्त are used after the word केश in a compound they denote a beautiful mass.). So केशपाशान् = The beautiful mass of hair. Also Cf. “बालस्तु तत्पराः पाशो रचनाभार उच्चयः । हस्तः पक्षः कलापश्च केशभूयस्त्व-वाचकाः ॥” वहन्त्यः bearing, wearing, having, exhibiting. प्रथमस्य रवेः कराणां स्पर्शेण तमैः reddish by the touch of the rays of the morning sun. The idea is that their cheeks would become red by the sun's rays; people would however imagine that their cheeks were besmeared by Sindūra. दिग्ध �besmeared. क्षेपेतः The तृतीया is इत्यंभूतलक्षणे. The redness shows their delicate beauty. आयासितानि अज्ञानि यासां whose limbs were exhausted or tired ( by their effort in going about ). अस्मिन् goes with कानने. अवगाणेता रक् यामि: who cared not the long trek to the Malaya mountain etc. उरगानां युवतयः the young and beautiful ladies of the Nāgās. चन्दनानाम् shows the युवतीविहारयोग्यत्व of the place. रागात् in love, in affection. The young ladies would sing praises of yours. Since Garuḍa conferred a freedom upon them they would immediately go about. Hence their hair would be loose. It is known that when ladies are making merry they would be careless about braiding their hair and hence the hair were loose. There is a reading पाताललग्नान् which is not so good. तिमिरच्यनिभान् means the same thing almost. आयासात् आलसाद्यः This is not good, though the contrast with अवगाणेतरुजः would be then better brought out. The metre is स्त्रघरा.

साधु well-done, bravo. अनुमोदामहे refers to all that he has said in verses 25, 26 and 27. क्यं apparently includes all the present company i.e. his parents, wife etc. द्वा समाधिः यस्य whose resolve is firm or unchanging. Jimūtavāhana wants Garuḍa to stick to his resolve and not give it up the next moment like the resolutions of new year or fall a prey to easy forgetfulness. The variant द्वद्वाधान means whose समाधान i. e. प्रतिज्ञा is firm.

V. 28 तर्क्ष्यचञ्चुकोटिनिपातितम् त्वां उत्प्रेक्षमाणा सा तव जननी नूनं त्वददुःखदुःखितां आस्ते ।

तार्क्षस्य चक्ष्वाः कोव्या निपतितम् ( variant is विपाटितम् which means—torn ). उत्प्रेक्षमाणा thinking, imagining. तव दुःखेन दुःखिता Śāṅkhacūḍa is not desirous of going. Therefore the hero gives him the reason why he should necessarily go. The metre is अनुष्ठम्.

धन्या...प्रेक्षिष्यते Nobody so far knew anyone to survive after being a victim of Garuḍa; hence the Vṛuddhā ( mother of hero ) says that Śāṅkhacūḍa's mother is blessed and fortunate. She would fain be Dhanyā if her child too survives. रुमारः Prince. Śāṅkhacūḍa desires Jimūtavāhana to live and therefore says that his mother would feel happy when the prince becomes well. स्वस्थः back to himself, well, hail and hearty. परस्य अर्थः तस्य संपादने रसः तेन आक्षेपः तस्मात् from the distraction ( or attraction ) of the joy in doing an obligation to others. वेदिता: known. मर्माणि छिन्दन्ति इति which cut the vitals, excruciating. मरणावस्थां नाटयति This is not an actual death and hence will probably be excused. Sanskrit dramas have shown death on the stage, but a show of death is always avoided according to the classical rigidity of the Sanskrit dramaturgy. परित्रायध्वम् Help. विपद्यते dies. समानय bring together. This shows that there is nothing left in Jimūtavāhana and yet he wants to pay his respects by a *namaskāra*. Paranjape thinks here of the reading समानय जलम् and compares it to आपस्तावत् in अभिषेक I and प्रतिमा. It is to be noted that here the speech would be in Garuḍa's mouth. Paranjape's edifice is slender enough. अनार्थीभूतं Lordless, i. e. helpless. पश्चिमः the last one.

V 29. अमूर्नि गात्राणि सचेतनत्वं न वहन्ति, श्रोत्रं स्फुटाक्षरपदां शिरं न शृणोति, कष्टम् इदं चक्षुः सहसा एव निमीलितम्, हा तात, विवशस्य मम अमी असवः यान्ति ।

The reading विचेतनानि...वहन्ति would mean : “limbs which have lost their life do not move.” स्फुटानि अक्षराणि पदानि च यस्याम् (speech) in which the words and letters were distinct. चक्षुः an eye. It is not clear if this is to be taken to mean both eyes. But we

may do so in view of the fact that the upper part of his body was apparently uninjured. विवश helpless. अस्वः life, vital air. This is always plural. The metre is वसन्ततिलका. संरक्षता etc. This is IV. 26 ( see before in Act IV.)

V. 30 हे तनय, त्वयि लोकान्तरं गते घैर्य निराधारम्, विनयः कम् इव शरणं यातु, कः इह क्षान्तिं वोदुं क्षमः, दानपरता विरता, सत्यं सत्यं हतम्, करुणा कृपणा क अद्य ब्रजतु, जंगत् शून्यं जातम् :

अन्यः लोकः लोकान्तरं A new world, a different world. त्वयि...गते when you are dead. निर्गतः आधारः गत्य which has lost its resort. शरणं place of refuge. क्षान्तिं fore-bearance. क्षमः capable. “क्षमः शक्ते त्रिषु” —अमर. सत्यं This is an adverb. The metre is शिखरिणी. For a similar idea read असारं संसारं पांसुषितरत्नं त्रिभुवनं । निरालोकं लोकं मरणशरणं बान्धवजनम् । अदर्पं कंदर्पं जननयननिर्माणमफलं जगज्जीर्णरप्यं कथमसि विचातु व्यवसितः ॥ मालतीमाधव V.30.

वज्रवत् कठिनः देहः यस्याः whose body is adamantine i.e. does not break under all this pressure of pain. निष्कारणः यः परोपकारः स एव व्रतं यस्य तादृशम् who had taken the vow of disinterested obligation. वलभतरं refers to his parents etc. अन्वेति would follow, i.e. die. उपरतः dead. लोकपालाः The protectors or guardians of the world. They are eight :— इन्द्रः वह्निः पितृपतिः नैर्नेत्रः वरणः मरुत् । कुबेर ईशः पतयः पूर्वोदीनां दिशां कमात् ॥ They are the regents of the quarters. अमृतेन This is ambrosia or nectar which confers immortality. It is one of the dreams of humanity which finds its echo in all the mythologies of the world. प्रमृष्टम् wiped off. Garuda thinks that the opprobrium that attaches to him following on the acceptance of this new doctrine of *ahimsā* would disappear by the revival of the dead by nectar. त्रिदशपतिम् the Lord of the (thirty) gods. They are so called because they always enjoy the 3rd *dasa* i.e. यौवन, or that they are thirty or that जन्मसत्ताविनाश्यात्यः तित्वः दशा येषांम् इति वा. ‘अमरा निर्जरा: देवा: त्रिदशाः विद्युधाः सुराः’ —अमर. The शतपथ refers to 33 Gods. Their Lord is Indra who is the custodian of Amṛta which was churned from the ocean. विद्युष् given. अमृतवर्षणं by

the shower of nectar. अस्थीनि शेषः येषाम् whose bones only are left behind. उरणपतीन् Lordly serpents. There is a reading आशीविषान् which means the same. Cf. 'आशस्तिलुगता दंष्ट्रा यथा विद्धो न जीवति' and 'आशीविषो विषधरश्चकी व्यालः सरीसुपः'—अमर. प्रत्युज्जीवयामि revive, bring back to life. प्रार्थितः when requested for the nectar. न दास्यति will not give.

V. 31 पटुतरपतेनप्रेर्यमाणैः, समीरैः पक्षोत्क्षसाम्बुनाथः, नेत्रार्चिः प्लोष-मूर्च्छविधुरविनिपत्त्वानलद्वादशार्कः चञ्चवा शकाशनिधनदगदप्रेतलोकेशदण्डान् संचूर्ण्य, देवान् आजौ निर्जित्य अमृतसमयी वृष्टिं क्षणम् अभ्युत्सुजामि ।

पटुतरं यत् पतनं तेन प्रेर्यमाणैः which were moved forward by the quicker flight. पतन flight. पक्षाम्ब्याम् उत्क्षिसः अम्बुनाथः येन who has thrown up the (waters of) sea by his wings. अम्बुनाथ is अम्भोवि or may mean वरुण. The reading पटुजवजवनप्रेर्यमाणे—पटुना जवपवनेन प्रेर्यमाणे. नेत्रायोः अर्चिर्भिः प्लोषः, तस्य मूर्च्छा तथा विधुराः विनिपतन्तः च ये (अनलेन सहितः) सानलाः द्वादश अर्काः यस्य तादृशः अर्चिः flame, fire. प्लोषः burning. मूर्च्छा spreading or excess. विधुराः distressed. विनिपतन्तः straying, falling. At the great destruction the द्वादश अर्कोः or suns with fire burn out everything. शकस्य अशनिं धनदस्य गदां प्रेतलोकेशस्य दण्डं च तान् the thunderbolt of Indra, the mace of Kubera and the staff of Yama. A reading is वारिलोकेश which would mean वरुण. आजौ in battle. निर्जित्य fully vanquishing. There is a reading अन्तः संमग्रपक्षः = with my wings dipping inside nectar. The metre is दधरा.

सार्टेपम् with hauteur. समाहृत्य collecting. लघु quickly. ब्राता your brother i.e. Jimūtavāhana. अप्रगः fore-runner. सज्जीकृता made ready. चिता pyre.

V. 32 मूर्धनि एषः स्फुटः ऊर्णीषः विभाति, भुव्रोः अन्तः इयम् ऊर्णा, तामरसातुकारि चक्षुः, वक्षःस्थलं हरिणा स्पर्धते, चक्राङ्गौ करौ च, तथापि हि हा वत्स, मे दुष्कृतैः विद्याधरचक्रवर्तिपदवीम् अप्राप्य कथं त्वं विश्राम्यसि ।

This is the same as I. 17 with a little change. Jimūtakētu deplores that his son is dead without becoming a *Cakravartin* even though he

all the signs of one. The reason of his death was therefore his own evil deeds (duṣkṛtya). For other explanations, see I. 17.

गौरि This shows that the drama is a perfectly Hindu drama. मन्दभाग्यायाः of me ill-fated as I am. अलीकं वदति इति. अलीक untruth. गौरी etc. This shows divine intervention. साहसम् the cruel act. न मोर्धं अमोर्धं दर्शनं यस्याः whose presence or sight cannot prove fruitless. 'मोर्धं निरर्थकम्'—अमर.

V. 33 वत्स, निजेन जीवितेन अपि जगताम् उपकारिणः ते परितुष्टा अस्मि, जीमूतवाहन, जीव ।

Gauri says that she is very much pleased with him due to his magnanimity in obliging the world by offering his own life. She therefore blesses him for getting revived. The metre is अनुष्टुप्.

V. 34 अभिलषिताधिकवरदे, प्रणिपतितजनार्तिहारिणि, शरणे, विद्याधर-वन्दिते गौरि, ते चरणौ अहं नमामि ।

अभिलषिताद् अधिकं वरं ददाति, तत्संबुद्धिः one who gives more than what is desired. This is the same as दत्तमनोरथाधिकफलः occurring I. 7 in our play. The deity does it by herself, thinking that the devotee may not ask for enough or would not know his own benefit. प्रणिपतितः ये जनाः तेषां आर्तिम् हरति इति who removes the distress of persons who have bowed to the deity. शरणे साधुः शरण्याः ('तत्र साधुः—' इति यत् प्रत्ययः) तत्संबोधने रूपम्. Oh you, the refuge of devotees! विद्याधरैः वन्दिते you who are saluted to by the Vidyādhara. V.1. विद्याधरदेवते is not a good reading for there is no authority to consider Gauri as a special deity for the Vidyādhara. In our own play at I. 13 we get Malayvatī who was a Siddha till then i.e. before her marriage to a Vidyādhara worshipping the Gauri. So it is more than we can say. Therefore, विद्याधरवन्दिते is to be preferred. The metre is आर्या.

अविद्यमानानि अभ्राणि यस्याः cloudless. शृः shower; rain. This is the shower of nectar brought by Garuḍa

Here it is used in a literal sense. In other dramas and literature we get such expressions in a metaphorical sense. Also compare शरवर्ष, लजवर्ष, शिलवर्ष etc. 'अञ्च मेघो वारिवाहः स्तनयित्युवलाहकः' —अमर.

V. 35 संप्राप्ताख्यण्डदेहाः स्फुटमणिकिरणैः भासुरैः उत्तमाङ्गैः जिह्वाकोटिद्वयेन अमृतरसाखादलोहात् क्षिति लिहन्तः एते विषधरपतयः आबद्धवेगः मलयगिरिसर्सरिवारिपूराः इव वक्तैः प्रस्थानमार्गैः संप्रति तोयराशि विशन्ति ।

संप्राप्तः अखण्डः देहः यैः ते those who have obtained a whole body. स्फुटाः मणीनां किरणाः येषाम् the rays of whose jewel (in their hood) were scintillating or shining forth. भासुरैः brilliant. उत्तमाङ्गैः by their heads *i.e.* hoods. (so called because it is the best limb of the whole body). जिह्वयोः कोटिद्वयं तेन by the two extremities of both their tongues (as the serpents are 'dvijihwa's'). अमृतस्य यः रसः तस्य आस्वादः तस्य लोभात् through a desire to taste the sweetness of the vitalising nectar. लिहन्तः licking the earth. विषधरपतयः Lordly serpents, serpents with very big bodies. आबद्धः वेगः यैः who were gaining speed *i.e.* who were hurrying towards pātāla, having now been revived. मलयगिरिः सरितां वारिपूराः इव who were like the flood of waters of the rivers on the Malaya mountain. वक्तैः crooked, serpentine. The idea is that the water on the slopes would not take a straight course, but would go in a zig-zag manner. The serpents, too, were going in a zig-zag manner. प्रस्थानमार्गैः by their ways of departure. तोयराशि the sea. Since they have to go to Pātāla they must go through the sea which leads to Pātāla. The serpents are compared to the वारिपूराः which are rushing downwards and going by a zig-zag way. The metre is स्मधरा.

जीवितदानम् एव जीवितमात्रं Not only is Jimūtavāhana being given back his life; but he is awaiting another favour.

V. 36 हंसांसाहत्तेमपङ्कजरजः संपर्केषङ्गोक्षितैः मम ' मानसात् उत्पन्नैः उपनतैः महापावनैः खेच्छानिर्मितरत्नकुम्भानिहितैः तोयैः प्रीत्या खयम् अभिषिन्च्य एव अहं क्षणात् त्वां विषाधरत्तकर्तिनं करोमि ।

हंसानां अंसैः आहतानां हेमपद्मजानां रजसा संपर्कः एव पङ्कः तेन उक्षितैः which are made moist by the mud in the form of the contact of the pollen of the golden lotuses injured by the shoulders of the swans. There is a reading ० पङ्कोऽज्ञतैः which would mean that the waters were *freed* of the mud etc. This is hardly good. The water is to be fragrant by contact of the pollen. मानसात् from my mind. There is a pun on the word as water from Mānasa lake does have in it the golden lotuses. Kālidāsa in the मेघदूत says : हेमांभोजप्रसवि सलिलं मानसस्य आददानः । उपनतैः brought. पवनैः holy or sanctifying. स्वेच्छया निर्मितेषु रत्नकुम्भेषु निहितैः Elsewhere in Kālidāsa's works we get हेमकुम्भेषु ( रघु ) XVII. 9-17 or काशनकुम्भतोयैः ( XIV. 7 ). The ceremony of installation is described in the रघुवंश at the above place. The metre is शा. वि.

V. 37 काशनचक्ररत्नम् अग्रेसरीभवतु चतुर्भिः दशनैः एषः धवलः द्विः च, श्यामः हरिः मलयवती अपि च इति अमूर्णि ते रत्नानि, चक्रवर्तिन्, अवलोकय ।

काञ्जनचक्ररत्नम् This *ratna* of a golden wheel. रत्न is an excellent thing. जातौ जातौ यदुकृष्टं तद्धि रत्नं प्रचक्षते । Here the second thing is a white elephant with four tusks ( दशन ) the third gift is a black horse. Malayavatī has been already given. So four *ratnas* are mentioned here. The Śabdakalpadruma mentions six *ratnas* मण्यश्वकरिचकाणि वरा खी परिनायकः ॥ In the case of any *cakravartin*. Seven 'animate' jewels are mentioned thus:—भार्या पुरोहितश्वैव सेनानी रथकृष्णः । पत्यश्वा कलभश्वेति प्राणिनः सप्त कीर्तिः ॥ The 'inanimate' seven *ratnas* : चक्रं रथो मणिः खड्गश्वर्म रत्नं च पञ्चमम् । केतुर्निधिश्व सप्तमप्राणानि प्रचक्षते ॥ The Lalitavistara in the III rd adhyāya mentions seven *ratnas*:—” चक्ररत्नं अश्वरत्नं खीरत्नं मणिरत्नं गृहपतिरत्नं परिणायकरत्नं एव सप्तमम् ॥ ” The metre is वसन्ततिलका. ( शरदि भवः ) शारदः शशाङ्कः स इव धवलानि बालव्यजनानि हस्ते येषां who carry in their hands white chowries, white like the autumnal moon. मणिमरीचिः रचिता इन्द्रचापस्य भक्तिः यैः ते who presented an arrangement (*bhakti*) of a rainbow, a spectacle of a rainbow by means of the rays from their jewels. These obviously refer to the jewels

on their crests. भक्त्या नमितः ( bent ); पूर्वकायः ( forepart of their body ) येषाम्. मतङ्गादयः Gauri has truly created Jimūtavāhana a sovereign as she has seen to it that Mataṅga and others are submissive to the hero. भूयः again. The words तदुच्यतां...उपकरोमि and तथाणीदमस्तु are usual expressions at the end of a drama.

V. 38 अयं शङ्खचूडः पतगपतिभयात् त्रातः, वैनतेयः विनीतः, तेन ये विश्वधरपतयः प्राक् भक्षिताः ते सर्वे अपि जीविता, मत्प्राणाप्त्या गुरुभिः असवः च न मुक्ताः चक्वर्तित्वम् आप्तम्, देवि त्वं साक्षात् दृष्टा, अतः अपरं किं प्रियं यत् पुनः प्रार्थ्यते ।

पतगपतिः is वैनतेय. मम प्राणानाम् आसिः तया by the regaining of my life. Jimūtavāhana is here detailing all the good that he has got now. The Sākṣatkāra—presence of Gauri is mentioned last as the most fitting denouement of the whole. A personal sight of a deity is very highly prized by devotess. वैनतेयः ( श्रीम्यो ढक् प्रत्ययः ) Garuḍa, son of Vinatā ( विनतायाः अपत्यं पुमान् ).

भरतवाक्यम् The speech of the actors. भरतवाक्यम् नटवाक्यम् which mentions the blessings for the audience. भरत was the founder of the drama. It may therefore mean a verse in honour of Bharata. It is recited by all actors in a chorus who assemble on the stage. The actors now are no more the characters they represented, but merely actors. No nāṭa speaks after the prastāvanā and hence it is called भरतवाक्य and not नटवाक्य. This is technically called प्रशस्ति. It usually contains good wishes. Cf. भरत in his नाव्यशास्त्रः अन्ते काव्यस्य नित्यवात् कुर्यात् आशिषमुक्तम् । The साहित्यर्दर्पण says : नृपदेशादिशानितस्तु प्रशस्तिः अभिधीयते VI. 114. For भरत meaning actor, compare : भवभूतिर्नाम कविः निसर्गसौहृदेन भरतेषु वर्तमानः ( मालतीमाधव ).

V. 39. हृषीशिखपिण्डताण्डवकृतः अम्बुदाः काले श्रुष्टि मुञ्चन्तु, प्रतिरूप-संततहरिच्छस्योत्तरीयां क्षिति कुर्वन्तु, निर्मत्सरैः मानसैः सुकृतानि चिन्वानाः वीतविपदः बान्धवसुहृदोषीप्रमोदाः प्रजाः च सततं मोदन्ताम् ।

हृष्णान् ( delighted at the sight of rains ) शिखपिण्डान् ( peacocks ) ताण्डवं कुर्वन्ति इति तथा. शिखण्डः विद्यते येषाम्. शिखण्ड is

plumage. 'शिखा चूडा शिखण्डः तु पिच्छबर्हे नपुंसके'—अमर. ताण्डव a dance originated by Tāṇḍu ( तण्डु ). अम्बुदाः clouds. प्रतिरूपं संततं यद् हरिद् सस्यं तदेव उत्तरीयं यस्याः The earth which has an upper garment in the form of the newly growing and thick ( santata ) grass. निर्गतः मत्सरः येष्यः who have no jealousy. चिन्वानाः collecting. सुकृतानि religious merit (lit. good deeds). वीता विपद् यासाम् whose adversity has been no more. बान्धवानां सुहृदां च गोष्ठीयु प्रमोदः यासां who have the great delight of conversation, chitchat or discourses with relatives and friends. Cf. " अत्यासहनः बन्धुः सदैवानुगतः सुहृत् ." प्रजाः all people. 'प्रजा स्यात् सन्ततौ जने'—अमर. The metre is शा. वि. Compare the Bharatavākyā of the Mālatīmādhava which contains the same words. All Bharatvākyas contain similar blessings. This is the last of the technical points called आशीः:

One more verse is given in some editions; the verse is शिवमस्तु सर्वजगतां परहितनिरता भवन्तु भूतगणाः ।

दोषाः प्रयान्तु नाशं सर्वत्र सुखी भवतु लोकः ॥

Read it thus : सर्वजगतां शिवम् अस्तु, भूतगणाः परहितनिरताः भवन्तु, दोषाः नाशं प्रयान्तु, लोकः सर्वत्र सुखी भवतु ।

Translate : May there be good in the case of all the worlds, let the hosts of creatures be devoted to the good of others; let all evil things end in destruction; may people everywhere become happy !

It may be noted that this verse occurs at the end of Mālatīmādhava, in the Nirṇayasāgara edition. It occurs in Nāgānanda again in the Trivandrum edition only. One is therefore not sure about its authenticity and hence we hesitate to consider it a genuine verse. The दोषः are कामः क्रोधो मदो मानः पैशुन्यं परिवादिता । लोभाहंकारनैष्टुर्यदम्भा दोष दशः स्मृताः । ( quoted by Śivarāma ). दोष It may mean as in some other drāmas what are called the minor calamities or ईतिः ( itis ) : अतिश्वष्टिः अनाश्रष्टिः शलभाः मूषकाः खगाः । प्रत्यासज्ञाश्च राजानः षड् एता ईतयः स्मृताः ॥ सर्वत्र In all the worlds i.e. the 14 worlds.



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# Alankāras in Nāgānanda

## ACT I

### Verases

१. प्रेय, अप हुंति, दीपक, विरोध, देहलीदीपक.
२. प्रेय, उल्लेख, विशेषोक्ति, परिकराङ्कुर.
३. काव्यार्थपत्ति, समुच्चय. द्विजपरिजन etc. रूपक, वृत्त्यनुप्राप्ति.
४. पूर्णोपमा.
५. समुच्चय, विरोधाभास, काव्यलिङ्ग.
६. अप्रस्तुतप्रशंसा, प्रश्न.
७. प्रश्न.
८. काव्यलिंग, उदात्त;
९. विरोधाभास, काव्यार्थपत्ति, उत्पेक्षा.
१०. स्वभावोक्ति.
११. वाचकलुप्ता उपमा.
१२. व्यतिरेक, संकर, सन्देह.
१३. अनुमान.
१४. नाथिकायाः धीरोदात्तत्वम्.
१५. असंगति.
१६. स्वभावोक्ति, उत्पेक्षा शेषानुप्राणिता.

## ACT II

१. तदूण.
२. उत्पेक्षा, दहुण.
३. अप्रस्तुतप्रशंसा.
४. काव्यलिंग, परिकराङ्कुर.
५. उपमा, विरोधाभास, (हीनपदत्वदोष.)

## 6. स्वभावोक्ति.

७. उत्पेक्षा, रूपकानुप्राणिता.
८. पूर्णोपमा.
९. श्रुत, विरोधाभास, यथासंब्ल्य.
१०. विरोधाभास, काव्यार्थापनि.
११. समासोक्ति.
१२. उपमा, व्यतिरेक, तदूण.
१३. अप्रस्तुतप्रशंसा.

## ACT III

१. यथासंस्लय—गिच्छ, etc.
२. नवमालिक्या विनोक्ति.
३. विरोधाभास etc.
४. स्वभावोक्ति, विरोध, कारकदीपक.
५. समासोक्ति.
६. प्रश्न, काव्यार्थपत्ति.
७. भ्रान्तिमान, तदूण.
८. उत्पेक्षा, समासोक्त्यनुप्राणिता.
९. स्वभावोक्ति.
१०. विरोध, उत्पेक्षा, काव्यलिंग.
११. रूपक, परिसंब्ल्या
१२. असंगति.
१३. उपमा, अनुप्राप्ति.
१४. काव्यलिंग.
१५. अतिशयोक्ति.
१६. उपमा, अतिशयोक्ति, स्थायी etc.
१७. अर्थापत्ति.
१८. समासोक्ति, प्रस्तुतारङ्क.

## ACT IV

१. निदर्शना, श्लेष.
२. अप्रस्तुतप्रशंसा, काव्यलिंग,  
परिकर.
३. अनुमान, no उत्प्रेक्षा.
४. अनुप्रास.
५. भग्नप्रक्रमदोष.
६. परिकर, अप्रस्तुतप्रशंसा
७. काव्यलिंग, उपमा, अप्रस्तुतप्रशंसा।
८. उत्प्रेक्षा.
९. परिकर.
१०. अनुप्रास.
११. अनुप्रास.
१२. दयावीर.
१३. उपमा, व्यतिरेक, ऐतिह्य.
१४. अप्रस्तुतप्रशंसा.
१५. काव्यार्थापत्ति [ वीभत्स ].
१६. उपमा.
१७. तर्कयामि etc. stet
१८. a उपमा, अप्रस्तुतप्रशंसा
१९. b उत्प्रेक्षा ,
२०. c भ्रान्तिमान् ,
२१. d तदगुण ,
२२. विरोध, व्यतिरेक.
२३. व्यतिरेक.
२४. व्यतिरेक.
२५. d उत्प्रेक्षा.
२६. भ्रान्तिमान्.
२७. श्लेष, अनुमान.

## ACT V

१. अर्थापत्ति.
२. उपमा, उत्प्रेक्षा.
३. कारकदीपक, काव्यलिंग.
४. छेकानुप्रास.
५. उपमा.
६. [ निर्वेद ].
७. करण, स्वभावोक्ति.
८. स्वभावोक्ति, उत्प्रेक्षा:
९. उपमा.
१०. विशेषोक्ति, काव्यलिंग.
११. विरोधाभास,
१२. विरोधाभास,
१३. उपमा,
१४. व्यतिरेकध्वनि.
१५. समुच्चय not संदेह.
१६. अप्रस्तुतप्रशंसा, विशेष, उदाच्च.
१७. काव्यलिङ्ग.
१८. उपमा, अनुप्रास, उत्प्रेक्षा.
१९. ( जुगुप्सा ) परिकर.
२०. उपमा.
२१. रूपक.
२२. स्वभावोक्ति.
२३. उत्प्रेक्षा, उपमा, विरोधाभास,
२४. स्वभावोक्ति.
२५. उपमा, व्यतिरेक.
२६. परिकर: -
२७. उपमा.

## Subhasitas

१. अन्योन्यश्रीतिकृतः समानरूपानुरागकुलवयसाम ।  
केषांचिदेव मन्ये समागमो भवति पुण्यवताम् ॥ ( II.14 )
२. आत्मीयः पर इत्यर्थं खलु कुतः सत्यं कृपायाः क्रमः । ( V.20 )
३. आयासः खलु राज्यमुज्जितगुणेभत्रास्ति कश्चिद् गुण । ( I.6 )
४. एकः शाश्वो विवस्वान् परहितकरणायैव यस्य प्रयासः । ( III.18 )
५. किं मधुमथनो वतः थलेन लक्ष्मीमनुद्रहन् निर्वृत्तो भवति । ( II )
६. कीदृशो नवमालिकया विना शेष्वरकः । ( III.2 )
७. क्रोडीकरोति प्रथमं वदा जातमनित्यता ।  
धात्रीव जननी पश्चान्तदा शोकाय कः क्रमः ॥ ( IV.8 )
८. चिरात्वद्यु युक्तकामि विदिः म्यायादि युगम्भेतदन्योन्यानुरूपं धटयेत् ॥ ( I.17 )
९. जाया वामतैव मेऽय मुतरां श्रीत्वै नवोदा प्रिया ॥ ( III.4 )
१०. जायन्ते च भ्रियन्ते च मादशाः क्षुद्रजन्तवः ।  
परार्थदत्तदेहानां त्वादशा संभवः कुतः । ( IV.16 )
११. त्वं मया संबन्धीति कृत्वा परित्सितः । ( III.3 )
१२. निर्दोषदर्शना हि कन्यका । ( I.14 )
१३. परोपकाराय शरीरलाभः । ( IV.26 )
१४. मेदोऽस्थिमांसमजासुकसंघातेऽमिस्त्वचावृते ।  
शरीरनाम्नि का शोभा सदा श्रीमत्सदर्शने ॥ ( V.23 )
१५. रत्नाकरादते कुतश्चन्द्रलेखायाः प्रसूतिः । ( II.12 )
१६. वन्याः खलु देवताः । ( I.12 )
१७. स खल्वेषोऽत्यादरोऽनर्थीभूत । ( III.३ )
१८. समागमो भवति पुण्यवताम् ॥ ( II.14 )
१९. संरक्षता पञ्चमव्य पुण्यं मयार्जितं यत् स्वशरीरदानात् ।  
भवे भवे तेन ममैव भूयात् परोपकाराय शरीरलाभः ॥ ( IV.26 )
२०. सर्वाशुचिनिधानस्य जरन्तृणलघ्वीयसः ।  
शरीरकस्यापि कृते मूढाः पापानि कुर्वते ॥ ( IV.7 )
२१. स्वगृहोद्यानगतेऽपि स्त्रिये पापं विशङ्कयते न्मेहात् । ( V.1 )
२२. स्वाङ्गैरेव विभूषितामि वृत्तिं क्रेशाय किं मण्डनम् ॥ ( III.6 )

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